

ARTS AND ACTIVITIES

TEACHER'S ARTS AND CRAFTS GUIDE

2

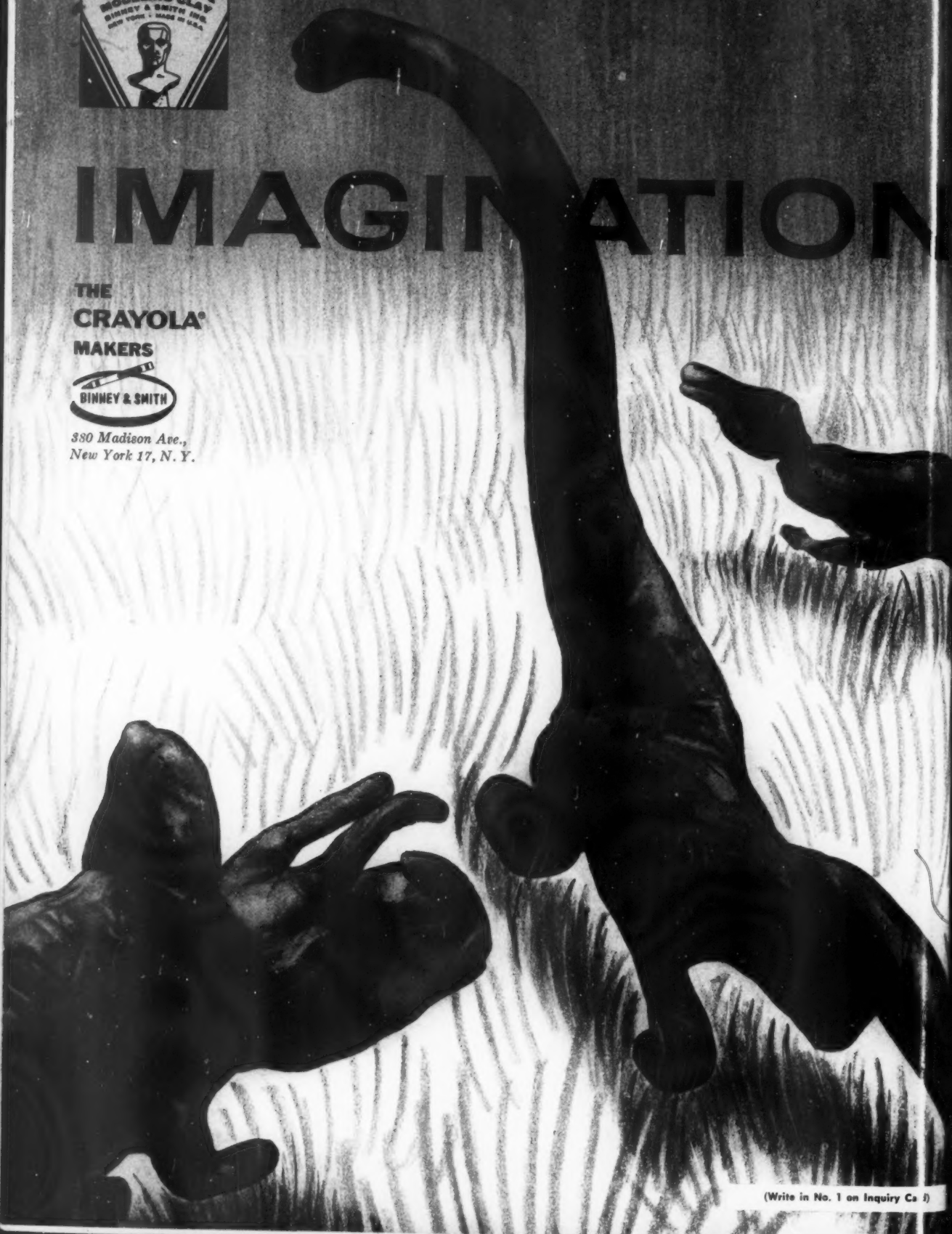


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ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 46, No. 2

OCTOBER, 1959

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Cover Design: Detail from "Witches in the Woods" submitted for Third Biennial Exhibition of American Child Art by Cheri Chapman, age 12, Grade 7, Henderson Junior High School, Henderson, Texas. Teacher: Ruth McFarland

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SHOP TALK

We've told you a lot about BRADSHAW looms and this is a reminder for the 1959-60 school year. These looms are made of the best materials and will stand up under long hard work. All joints are neatly fitted, glued and screw-fastened and the first-grade maple parts are sanded, polished and finished. BRADSHAW looms are sold on a money back guarantee and they are sold at exceptionally low prices with shipment within three weeks after order is received. To get literature on BRADSHAW looms and accessories write No. 112 on your Inquiry Card.

How about a make-it-yourself loom—to get the boys interested in weaving? A loom manufacturer in California also sells plans for building looms. Recently they added "Christina", a table-model tapestry loom that weaves finished cloth to width of 24 inches. For details on their products write No. 115 on your Inquiry Card.

Don't miss this opportunity to get BERGEN Arts & Crafts' new 10th anniversary, 120-page, fully-illustrated catalog on enameling, jewelry, mosaic and ceramic supplies. It's free to *Arts and Activities* readers who write No. 117 on the Inquiry Card.

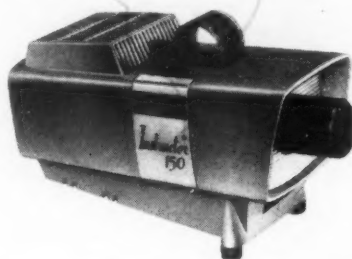
Northern birch wood blanks from which students may make plaques, trays or platters are available in quantity at amazingly low prices. There are hundreds of finishes—stains, oils, polishes, lacquers, varnishes, etc.—that may be applied to these blanks and they have unlimited possibilities as decorative or utilitarian items. They come in the round in diameters from 8½ to 15½ inches and large oval shapes also may be obtained. Already sanded to a fine finish, the blanks are clean and ready to work on when you receive them, individually protected by a new plastic packaging. For price list and descriptive brochure, write No. 118 on your Inquiry Card.

Widespread demand has led to a new printing of "The Story of Glass Containers", a teaching unit published by the Glass Container Manufacturers Institute, Inc., a non-profit business league.

The 16-page booklet consists of four parts, each of which ends with a brief list of suggested activities. Part one tells the fascinating story of how bottles have been used for thousands of years, how Queen Elizabeth I came to appoint an Official Uncorker of Ocean Bottles, and how the U. S. Navy has continued experiments begun by Benjamin Franklin to chart ocean currents with floating bottles. Part two tells the history of glass, the world's oldest man-made material. Part three takes up the detailed process by which sand, soda ash and limestone are mixed and melted and passed through refining chambers and molds and made into glass containers, and part four describes the role glass containers play in everyday life. In addition to illustrations for each part, the

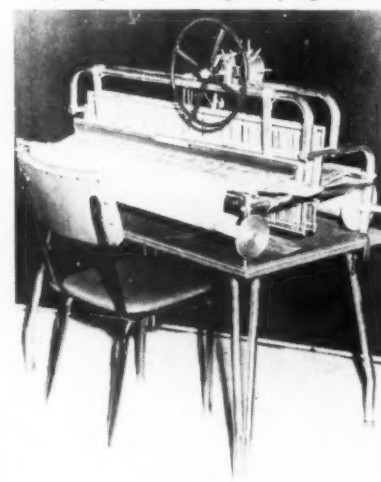
booklet contains a number of full-page four-color photographs. "The Story of Glass Containers" fits into a wide variety of courses, including science, social studies, history, geography and art. For information on how to receive the booklet in quantity for classroom use, write No. 119 on your Inquiry Card.

A new lightweight filmstrip projector was introduced to the educational field last summer at the National Audio-Visual Association convention in Chicago. Called the Graflex Instructor 150, the new unit represents one of the most compact and easy-to-operate 35mm filmstrip projectors on the market and it is currently the lowest-priced American-made unit.



The silver-trimmed apple-green projector carries complete operating instructions conveniently located on a plate permanently affixed to the back of the projector. Another exclusive feature is a lamp ejector for quick easy lamp replacement. Available since August, the complete projector with carrying case is within the reach of every school budget. You can get price and more information by writing No. 120 on your Inquiry Card.

Weaving is growing rapidly in popularity in school art departments as well as for its therapeutic value in rehabilitation and as a hobby for persons of all ages. By high school



age, students are ready for HAND-SKILL's remarkable 8-harness loom. Designed especially for schools, the 8-harness loom weaves cloth 75 inches wide and it comes off the loom in two layers, folded like a newspaper. HAND-SKILL makes many models and maintains a service to customers that includes a bi-monthly bulletin with current news of weaving, loom improvements and fashion trends. HAND-SKILL also will advise you on any weaving problems. For information and prices on HAND-SKILL looms, write No. 121 on your Inquiry Card.

Your free copy of LATA's big 1959-60 Arts and Crafts Catalog is waiting for you. Alphabetically indexed so you can find what you're looking for in seconds, LATA's catalog also contains tear-out postage-free cards that you can use for rush orders. Furthermore, LATA stocks every art and craft item you can possibly use in your classroom. Get your copy today by writing No. 122 on your Inquiry Card.

Poster colors in cake form? Yes, Rowney's OPAKE color cakes are a color sensation that have recently arrived here from Europe. They were originated by George Rowney of London, color-makers since 1789. These brilliant poster colors are not compressed powder, but high-quality, non-toxic pigments that are economical and clean for classroom use. For a descriptive folder, write No. 123 on your Inquiry Card.

For teachers who may not know how versatile an ordinary pencil can be, GENERAL PENCIL CO. reminds us that it is a basic art tool—then proceeds to manufacture drawing pencils in 22 different degrees of hardness as well as flat sketching pencils, multi-chrome colored, charcoal sketching pencils and carbon and graphite sticks. For free samples, write No. 124 on your Inquiry Card.

While you're gathering data on looms, you will run across loom manufacturers who do much more for you than make and deliver the loom. One of these is a western firm that claims to provide "the most complete service for handweavers in the United States." For data on what this firm can do for you, write No. 125 on your Inquiry Card.

The "Exploring Art Series" of films on crayon resist, monotypes, torn paper, etc., meets great interest wherever shown. All three of the films in the series are designed to stimulate ideas for experimentation in several exciting processes—for teachers and art supervisors, as well as elementary and secondary students. A catalog of such films will be sent to you FREE if you write No. 126 on your Inquiry Card.

Thinking of block printing? A firm that supplies everything you need—cutters, blocks, etc.—also will supply FREE lesson plans. Write No. 127 on your Inquiry Card.

Unlock her creative urge...



Make ARTS AND ACTIVITIES your basic tool for teaching creative art in your classroom

A child is by nature a creator, inventor, explorer; and these natural abilities need the guidance and nourishment of creative art activities in your classroom. Right now, you face the challenge of the creative urge in your pupils. Stereotyped patterns, copy books, mimeographed outlines stifle their inventive spirit... they need the rich and rewarding experiences of creative art expression for their proper growth and development. With ARTS AND ACTIVITIES as your guide, you'll bring new excitement and interest to your entire art program... new enthusiasm to your students.

ARTS AND ACTIVITIES is expressly designed for classroom use. It's more than a magazine... it's your personal art consultant — your "workshop" for new ideas, new materials, new techniques. Every issue captures the mood of creativity — the joy of children at work... thinking... planning... creating. It motivates, stimulates, charms the imagination. It belongs in your classroom! Unlock the creative urge in your pupils. Make ARTS AND ACTIVITIES your primary source for teaching art the creative way. Take advantage of our special introductory offer now!

The next issue of ARTS AND ACTIVITIES sent to you FREE!

We honestly believe once you start using ARTS AND ACTIVITIES in your classroom, once you see how eagerly your children respond to this basic teaching tool, you won't want to be without it. That's why we're willing to send you the next issue at no cost to you. You get the next issue of ARTS AND ACTIVITIES free with your trial subscription — and you take no risk! If you're not completely satisfied, just tell us. Keep the free copy for your trouble and we'll immediately refund your payment in full. This is your opportunity to get real constructive help at low cost.

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"We can paint a beautiful picture without painting anything—just painting Line and Color. We're going to weave colors to fill the whole space beautifully."

You Mean...

Line Can Be Beautiful?

By **NATALIE COLE**

Elementary Classroom Teacher
Los Angeles, California

"He didn't wait, he didn't worry. He just let his brush go zooming!"



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It's not a comfortable thing to do in the beginning this letting a line come out.

Children's art is in the child. The teacher's job is to help it come out. How do we get started? I'll tell you a wonderful way. It is working in tempera with *Line and Color*.

Fifteen years ago I watched kindergarten children pushing and pulling and stretching and weaving beautiful colors to fill great pieces of newsprint. If it's good for kindergartners why wouldn't it be good for *my* grade? The directness, the surety of these little five-year-olds thrilled me. There was no self-consciousness, no hesitancy. Well, in my grade we would take care of that too. We would work to remove the inhibition and lack of faith that had been building since kindergarten. We would give my children back their birthright.

Then began what has become almost my first love: our lesson in *Line and Color*. I use it to plant my seeds at the beginning of the term, to establish rapport for other art lessons to follow. We paint *Line and Color* at intervals all through the year. "Let's paint tempera abstracts," say the sophisticated ones.

Now I suppose I should break in to tell you about the physical organization of the lesson and the materials. I always hesitate to do this. For one reason I know that many people are better at this sort of thing than I. Another is that I run the risk of someone grasping at this

relatively unimportant side and minimizing what is to follow.

However, if you'll raise your right hand and promise— We mix our tempera thick enough that the color isn't dish-water. A cup of liquid starch in a quart of mixing water gives body to the paint and keeps it from settling. We put only an inch or so of paint in the bottom of the cartons so there won't be so much to spill and the brush handle won't get sticky.

All the paints are put up front on one communal paint-table. The children walk back and forth to exchange their colors. We have more cartons of paint than there are children so those who come last still have a choice.

Our brushes are the long-handled stiff-bristled kind in varying widths. In the beginning our paper is 12x18-inch newsprint. Later we graduate to twice that size with part of the children taking to the floor in order to have room.



Teddy has "squdged" his brush making some of his lines all scratchy.

We use newspapers underneath and a bucket of water and sponges to clean up any mess.

We carry our finished paintings to an empty floor space to dry. Tagboards on the wall are ready to receive the finest.

Now, back to the more exciting role of the teacher: setting to work the "Unfolding Process". I begin by explaining to the children somewhat as follows:

"When I was a little girl teachers didn't understand about children's art as they do now. Our teacher used to set up a bowl or an apple and then we'd worry and struggle and strain to paint that bowl or that apple *exactly like it really looked*. But could we ever really do that?"



"We want to be able to see where our lines come from and where they're going and we want the colors that give us just that right feeling inside . . ."

"No. You're so right. Not in a thousand years. And it took all the joy out of the painting.

"Now we know (and this, teachers, is our dynamite) that making something 'exactly like it really looks' has *nothing to do* with painting a beautiful picture. Our picture is beautiful only as we go *way down deep inside* and bring it up *our own honest way*.

"Then how many different kinds of pictures would we have here this morning?"

"As many as there are us."

"We can paint a beautiful picture without painting *anything*—just working with *Line and Color*."

"Oh, you mean just a *line* can be beautiful?" Now I follow with my eye as I curve a great line lovingly in the air.

"Yes," the children say, eager to please.

"And *that's* the kind of picture we're going to paint this morning. We're not going to paint anything—not a house nor a tree nor a boat nor an airplane. Not *anything*. We're just going to weave our colors to fill the whole space beautifully."

Now all this may sound very fine. But they still don't know what it is they're to do. If we let them start now we may still have that airplane or that tree. So we do the kind thing and choose someone.

"Freddie, will you come and choose a color? Wait until you find the one that gives you just that right feeling inside.

"See how he's looking! He's not just grabbing the first color because it's nearest him. He's looking to find his color.



"Good! You've chosen a beautiful color."

Then the teacher holds up his paper and points as she says, "Now he can make his line go from the top to the . . ."

"Bottom!"

"Or from the bottom to the . . ."

"Top!"

"Or from side to . . ."

"Side."

"Or anyway he *wants* it to go to help fill his whole paper beautifully."

This sounds crazy, I know, but it helps. It gives him something to hold onto. We're not going to leave him out on a limb to "express himself". Let's watch him take his brush and begin.

Freddie bravely lifts his brush and makes a line, pulling it in a rather feeble curve from the left side of his paper down to the right.

"Wonderful!" (The teacher holds it up for all to see).

"Before we could blink an eye! He didn't *wait*—he didn't *worry*. He just let his brush go zooming! He could have made his line go straight. But no! He fooled us. He pulled it in a beautiful curve." (She follows the movement of his line with her hand, her voice admiring.

"Now," she says rather breathlessly, "What will he do next?"

The children are relaxing. True, Freddie's line did start at the top and curve to the bottom. But, heck! What's so wonderful about that? They watch as he pulls another line and another—always beginning at the top left and curving to the bottom right. There's an integrity there.



Let's not squeeze it up in our heads until it comes out all worried-looking. Let's just feel it onto our paper. Let it come out as easily as breathing."

Then the teacher says:

"Freddie, are you beginning to get a feeling that it would be good to use *another* color?"

Freddie nods weakly—anxious to say the right thing.

"Then go choose one. But, children, what will he do with his first color?"

"Take it back."

"Why?"

"Because he doesn't need it any more."

"Because he might knock it over."

"What's a better reason?"

(continued on page 47)

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD

In choosing my classes this year, I decided to take art as one of my electives because I have always liked art and crafts.

During the last part of the semester we decided to make mobiles. I liked this idea for I had never made one before. I started on my mobile by making a few sketches of how it was going to be designed. The first thought I had was to make something very fancy but my art teacher, Miss Steinbuchel, assured me that a mobile should be graceful and made so that parts would turn and revolve freely.

First of all, I found the pieces of glass that I thought would work for my mobile. Using a glass cutter, I cut the shapes I wanted. This glass that I used was given to the art department by a stained glass window manufacturer. To get it, several members of the class cleaned the floor after the workmen cut the glass. The broken pieces of glass were red, amber, turquoise, royal blue, yellow, green and frosted.

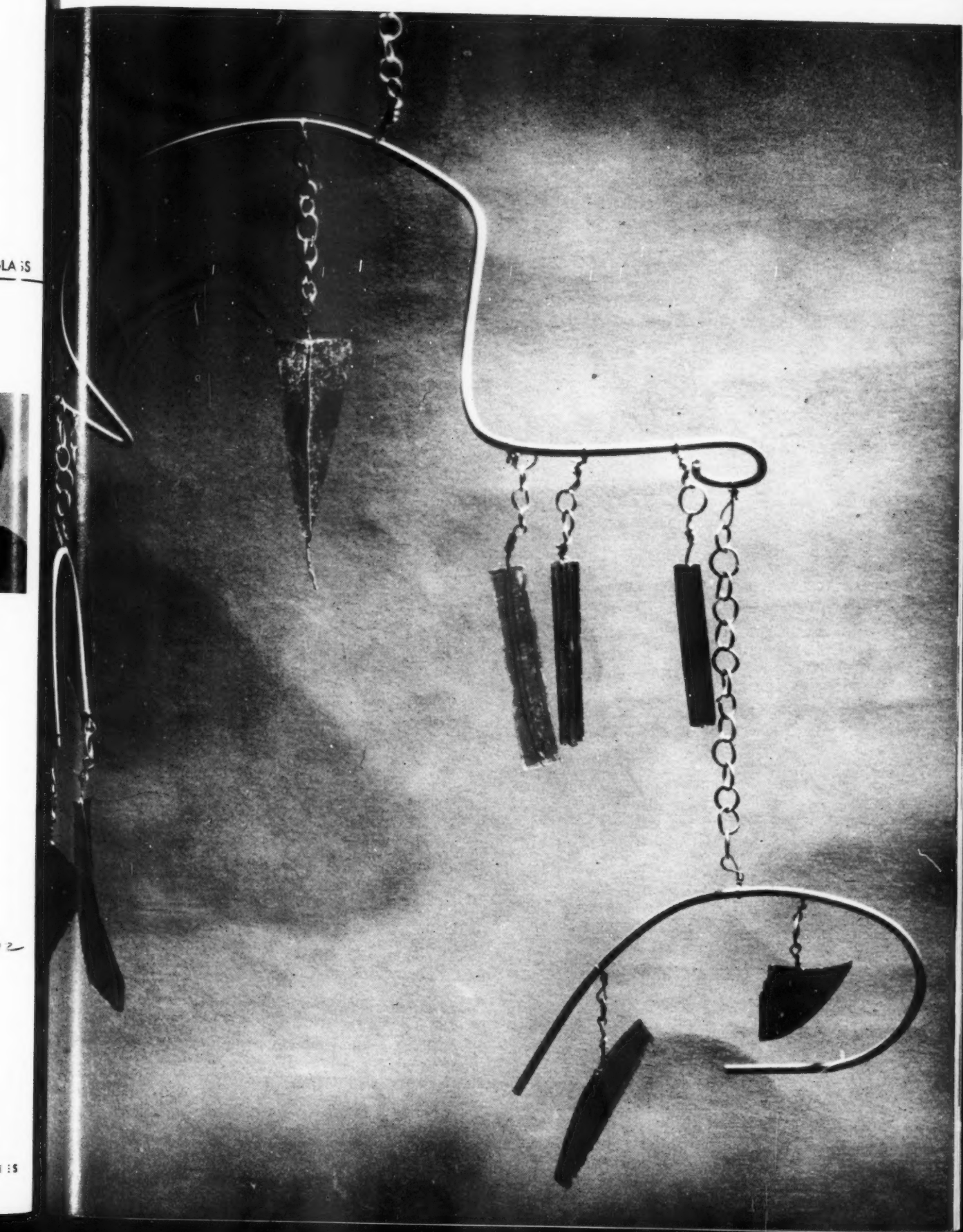
The brass rods had to be polished, so I used some steel wool for this. Again all the class had to do to get wire and brass rods was to go after them. A wholesale dealer of brass rods and wire gave us rods, wire and bent pieces.

After I had done all of this, I put the glass on the rods with copper wire and made a chain of brass to hang the mobile from the ceiling.



James Hansen

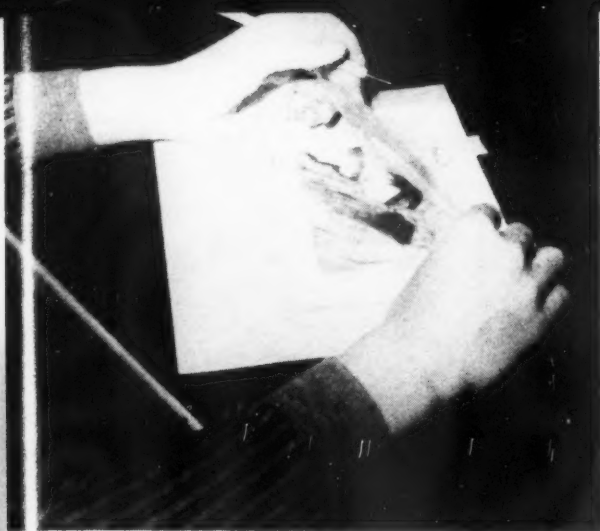
Age 16, Grade 9
Argentine High School
Kansas City, Kansas



TOO YOUNG FOR ETCHINGS?



Author deplores neglect of dry point etching in secondary and intermediate art programs. It can be easily taught at low cost with rewarding results.



On Lucite plate fixed in position with masking tape student carves original drawing. Light pressure on tool gives delicate lines while heavier strokes make for bolder print. To check accuracy of his incised lines, he simply lifts plate.

By **JACK LERMAN**

Art Instructor
Haven Junior High School
Dist. 65, Evanston, Illinois

In recent years art teachers have tended to experiment constantly with new methods, new materials and new motivations to stimulate student art work. Looking more closely into this unceasing search for something new, we might ask whether the trend has distracted our attention from the immeasurable value of teaching the very *old* arts in the classroom.

Dry point etching is one of these. Its history dates from the 15th Century; yet its technique is close to methods used by the contemporary print-maker.

The art is still taught at the college level, but it is practically lost to secondary and intermediate school art programs. Why has it been shunned? In analyzing the reasons we find that many teachers identify it with dangerous acids, complicated procedures, costly materials and specialized training. However, with the substitution of certain new materials, the ancient art of dry point etching can be easily taught at low cost with rewarding results regardless of a teacher's training.

HOW TO CUT THE COST

Actually, dry point etching need not be expensive. The only equipment that can be—but doesn't have to be—costly is the etching press. If the budget permits purchasing a press, it is a durable and worthwhile investment. (Presses vary in size and price range and are listed in all school equipment catalogues.)

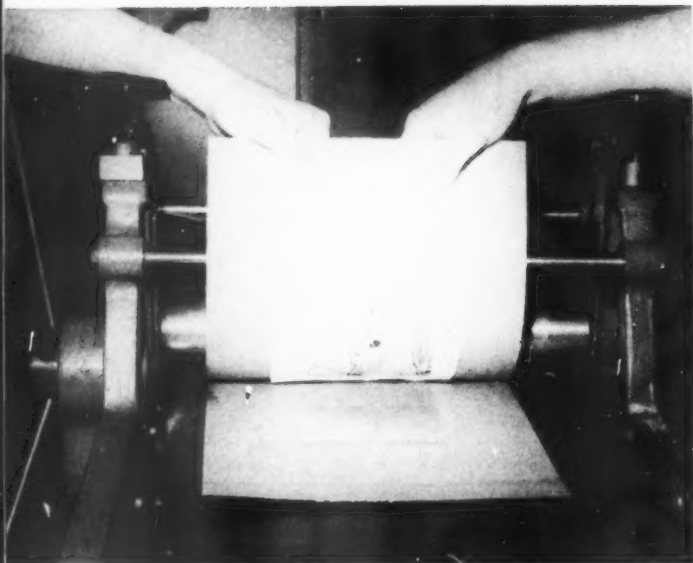
However, the budget-conscious teacher may substitute a good old-fashioned washing machine wringer that is turned by a handle. When it is fastened permanently to the center of a sturdy table large enough to provide working space around it, this homemade press will produce excellent results.



First step in preparation of paper is to moisten it with sponge. Then stack of sheets is placed between blotters that absorb excess moisture, keep it damp.



Rolling plate in all directions with short heavy strokes assures complete uniform ink coverage. Surface is wiped quickly and ink stays in incised lines.



Printing is final stage. In sandwich of cardboard, plate and printing paper are positioned for rolling through press.



Sliding bed is important addition to clothes-wringer press. It may be Masonite with rough surface against bottom roller.

The use of an etching plate of Lucite rather than copper or zinc also cuts costs. For example, a 20x18-inch sheet of heavy gauge Lucite cut into 3x4-inch pieces will provide enough plates for a class of 30 students. A sheet this size costs approximately the same as one copper plate that would accommodate only two or three students.

Lucite has the added advantage of transparency, so that by placing the Lucite plate over his pencil drawing, the student can reproduce it line by line. This eliminates the repetitious, time-consuming and sometimes frustrating task of tracing or re-drawing on an opaque plate, and the spontaneous quality of the original drawing is retained.

Regular etching tools work fine on the Lucite plate but again they are costly and certainly not necessary. An excellent substitute is a sharp sturdy darning needle that has been embedded in a handle of balsa wood (about five inches long and one-quarter inch thick).

Expenses may be further reduced in selecting the ink to be used. A water-base block-printing ink is preferable to an oil-base ink. Apart from being costly in themselves, oil-base inks require special cleaning solvents. The care that must be exercised and the cleaning up involved in using oil-base inks cuts down on students' valuable working time. The less costly water-base inks save time and produce very good prints.

MATERIALS REQUIRED

Before we take up the actual procedure, here is a list of materials required for a class of 20 to 30 students:

Etching press or wringer with handle

Etching tools or darning needles with balsa handles, one tool per student

Lucite, .025 gauge, two 18x20-inch sheets

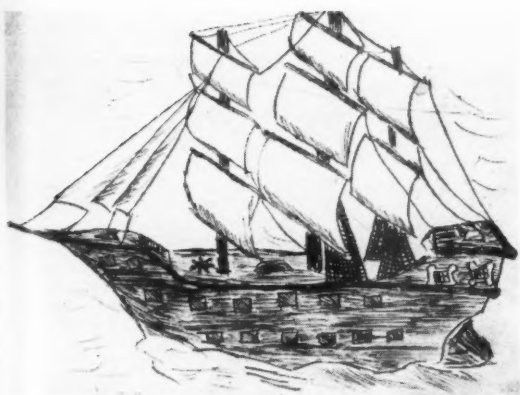
Brayers, two or three, with rollers five to six inches in length



Students are so eager to see results that they rush to help each other in printing, sometimes to extent of crowding printer away from his own print! These boys are pulling 10th print with as much enthusiasm as they felt for first.



Eighth-grade boys etched portrait of an old man, pirate ship at left and still life of plant in flower pot, above. In etching skin-diver searching for rocket nose cones, student uses delicate line in upper part to contrast with bold lines of ocean floor.



Glass or tin sheets, two or three, measuring 8x10 inches
 Water-soluble block-printing ink, two two-ounce tubes of black
 Slightly stiffened muslin (or tarlatan), three yards
 White drawing paper, heavy weight with medium rough surface, 150 sheets
 Blotters, 8x10 inches, 10 required, or one package of paper towels
 Cardboard, lightweight (similar to that used by laundries in shirts), two 9x11-inch sheets
 Sponge
 Water
 Scissors, heavy, for cutting Lucite
 Masking tape, large roll, at least one inch wide

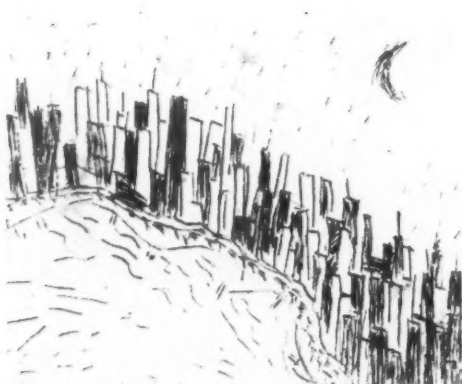
FOUR STAGES

The first step is to reproduce the drawing on the etching plate. (The Lucite has been measured and marked into the desired sizes with a sharp needle or knife point and

cut into plates with heavy scissors or a sharp knife.)

Place the Lucite directly over the original drawing and secure it on four sides with masking tape. Be sure that the drawing is properly centered under the plate. With etching tool or darning needle, carve the lines of the pencil drawing into the Lucite plate. Lines ranging from bold to delicate may be obtained by the exertion of varying pressures on the tool. When the drawing is completed on the plate, remove the masking tape, lift plate from paper and set the pencil drawing aside for reference.

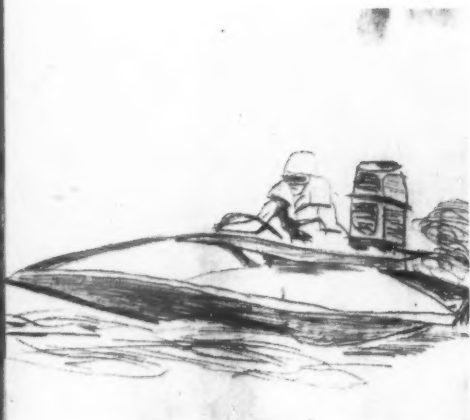
The second stage is the preparation of the paper. Cut the drawing paper an inch or so larger than the length and width of the Lucite. Place the paper on a flat surface. Using light swift strokes with the wet sponge, dampen the entire surface of the paper. Turn it over and moisten the back in the same way. As each sheet is finished, place it directly on top of the previous sheets. When all are



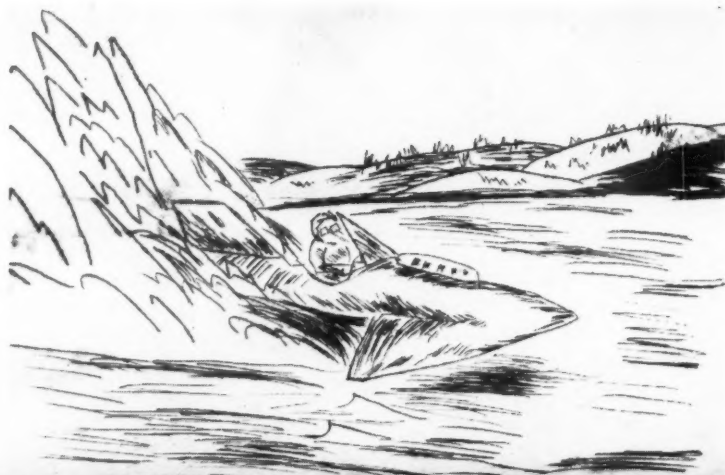
City landscape by eighth-grade makes good use of lights and darks for interesting composition.



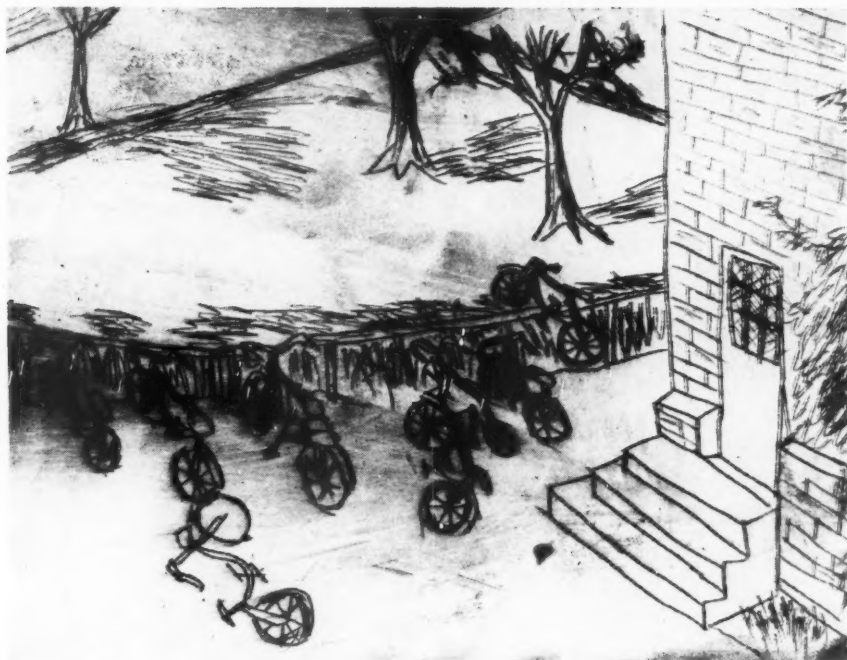
Old building, lamp post and cobbled street make consistent background for antique car, done by texture-aware student.

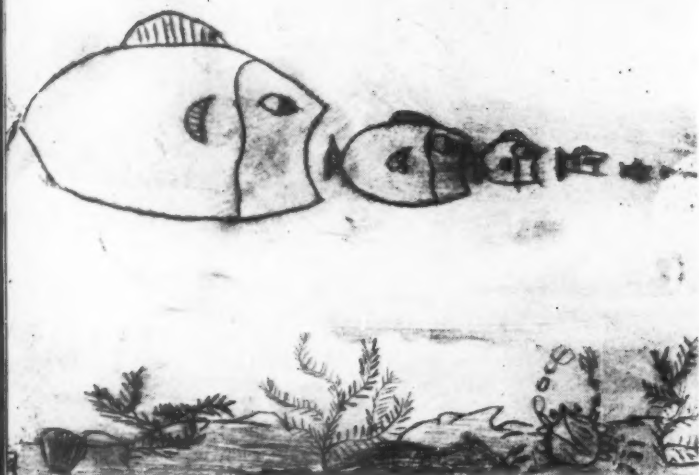


Racing boat shows student's feeling and enthusiasm for sport through lines of motion in boat, water and posture of figure. Tone is achieved by line alone. Another speedboat in landscape gets thrust and speed from few bold simple strokes in backwash.



On young artist finds subject matter in view of bicycles from window of art room. Another takes knight in armor, while seventh-grader etches haunted house with really haunted look.





In sensitive line drawing one student betrays his humorous slant on survival of the fittest in world under the sea.

Eighth-grade girl bases landscape entirely on imagination, leaves ink on surface of plate to create haunting mood.



moistened fold in half a piece of the white blotting paper and place the stack of wet sheets between the folds. Place a small weight on top of the blotting paper and set the whole to one side. (This step is essential to reduce any excess moisture and also to keep the paper damp.)

In determining how much paper each student should cut, keep in mind that the average number of prints that may be obtained from one Lucite plate is 10 to 15. However, many students will be ready to print at the same time and it is advisable to limit each one to three prints at a time. This allows a greater number of students to print during one class period. (The interested student will always return on his own time to make extra prints.)

The third stage is the inking of the plate. Place a sheet of glass or tin on a flat surface near the press but not so close that it will conflict with the printing operation. Put a small quantity of ink in the center of the glass and with quick short strokes of the brayer, spread the ink evenly rolling it in different directions. The ink is the proper consistency when it is "tacky"—that is, when it sticks to both the roller and the glass. Pressure must be exerted on the brayer to make sure that the entire roller is covered with ink. Now roll the inked brayer over the surface of the Lucite plate. Again, roll it in different directions with short quick strokes to insure that the plate is completely covered and that the ink is evenly distributed. *At all times exert pressure on the brayer.*

Next, with a small piece of the stiffened muslin or tarlatan, gently wipe the ink from the surface of the plate, taking particular care not to remove any of the ink that remains

in the incised lines. Since the plate is transparent, the drawing becomes clearly visible and may be checked at this time with the original pencil drawing.

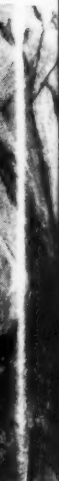
The fourth and final stage is the printing of the plate.

It is important first to check the pressure of the rollers on the press. To do this, place a blank sheet of Lucite and a blank sheet of damp printing paper between two sheets of lightweight 8x10-inch cardboard. Release the rollers of the press and slip the test pieces between them. Tighten the rollers until a great deal of pressure is exerted. This takes repeated adjustment at the outset but becomes quite automatic after one or two printing sessions.

The pressure should be great enough that the handle of the press is hard but not impossible to turn. Roll the handle backward and forward two or three times, making sure that the entire plate is evenly pressed. Remove the test pieces and check the printing paper. The imprint of the plate should show clearly on it but the paper must not be torn. When the roller is properly adjusted no further changes in pressure should be necessary during the class period.

Now place the two pieces of cardboard together and roll about an inch of them into the rollers so that they are firmly secured. Carefully lift the inked plate and place it in the center of the lower sheet, making sure that the top cardboard doesn't touch the inked surface. Now place a sheet of the prepared printing paper on top of the plate. Try to center it but don't lift it once it has touched the surface of the plate or the ink will smear. The margins of the print may be trimmed later. (continued on page 3)

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Memories of summer, similar subject matter appear in two etchings by eighth-grade boys—in each a fishing boat against background of wharf and seashore.





"Oriental scroll-making" may be dropped like spice into longer-range art plans. It is an activity that can't miss and one that gives every child satisfaction of success.

By IVY D. BEAUFOL

Will Angier Elementary School
San Diego, California

LOOK, TEACHER, NO HANDS!



A successful art experience cannot always be achieved by every child in an elementary school classroom. I don't care how badly you want them to have this feeling of satisfaction, there are always a few children who wind up an art activity frustrated and confused inside. I've often thought of how wonderful it would be to have every child create and *then* for every child to have a feeling of success.

Well, my sixth-graders and I have found the answer. We call the activity "Oriental Scrolls". This is one of the simplest art projects that we do all year. The finished prints make lovely presents for the children to give to their parents. As soon as the children see the drinking straws, powdered tempera paint, white construction paper and pieces of doweling, they need no further motivation. Even those children who "don't like art" will be smiling with delight.

The materials needed are (1) tempera paints or water colors, (2) drinking straws, (3) white construction or drawing paper (12x18-inch) and 1/4-inch doweling.

To begin the student drops black or brown paint about the size of a quarter at the bottom of his art paper. The art paper should be pre-cut to approximately 9x18 to produce a nice scroll effect. Then the child will begin blowing at the drop of paint through his straw, never touching the paper. The tree will take its own shape by his process.



For the blossoms of the tree, the student dips a straw into any color he chooses, shaking it so that only a little paint remains inside the straw. A decision must now be made about where the blossoms will be located on the tree, keeping in mind the achievement of good design and balance. Having decided, the student blows through the straw, standing directly over the spot where he wants the blossom to be, as if he were shooting a pea through a pea-shooter. The result will be a sunburst of color to represent a blossom.

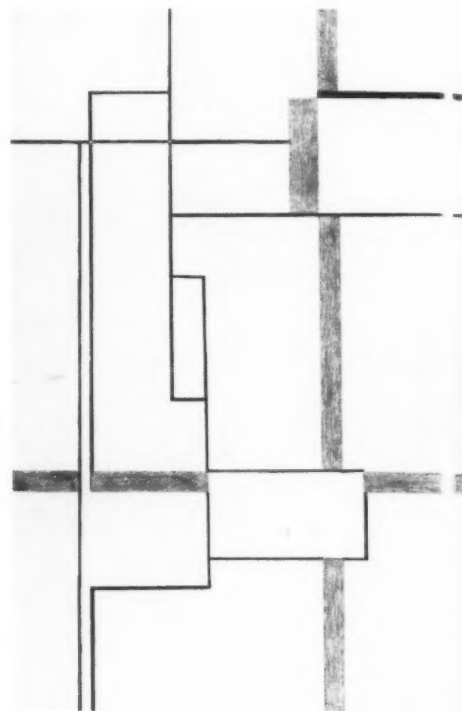
Doweling is then cut approximately 11 inches long to be stapled or gued to each end as rollers for the scroll.

This oriental scroll activity was enjoyed not only by my sixth-graders but by me, too. Try it—and then share this successful medium of creativity with your own class. ■





Three drawings by high school student represent second stage (left) in which simple line statement is extracted from original. Fourth step (facing page) calls for introducing variety of patterns, thus making new and original conception of subject matter. Final stage is simple design in horizontal-vertical relationships (below).



TO BREAK THE STEREOTYPE STRANGLEHOLD

... demands and deserves all our ingenuity. Series of "exercises" described here

lets students breathe again as they learn the language of two-dimensional design.

By BURT WASSERMAN

Art Teacher, Roslyn High School
Roslyn Heights, New York

Art teachers at the high school level frequently complain that many of their students repeatedly resort to stereotyped imagery in their work. Unfortunately, visual clichés are all too common. The search for well ordered, inventive, and genuinely original expressions is not easily satisfied.

Often students cling to stereotyped forms because they believe these have been accepted by the public at large. They may fear that treading along unfamiliar aesthetic-creative paths will lead to disapproval and failure. Many boys and girls prefer to grind out repetitions of what is already familiar to them than take a chance on dealing with the unknown. They want to play it safe even if playing it safe means playing it sterile. This appears to be especially true of students who are facile as representational illustrators and of those who are not exceptionally facile but wish they were.

Adolescents need learning experiences in art that will help them reduce their dependence on stereotypes and liberate their potentialities for effectively organizing forms that are imaginatively arrived at, forms that bear the stamp of personal, individual vision. This does not mean that playful experimentation should be allowed to become an end in itself. Superficially dripping paint is fast becoming a stereotyped activity itself. Such practice can be as harmful in depriving learners of self-realization as adapting the slick and hackneyed approach of magazine cover and calendar illustrations that pander to popular taste.

Every student needs personal expressiveness. Art activity should provide a language in which expression may be given designed form. Both the expression and the form must come from within the learner. They cannot be superimposed from outside. Perhaps one of the most difficult

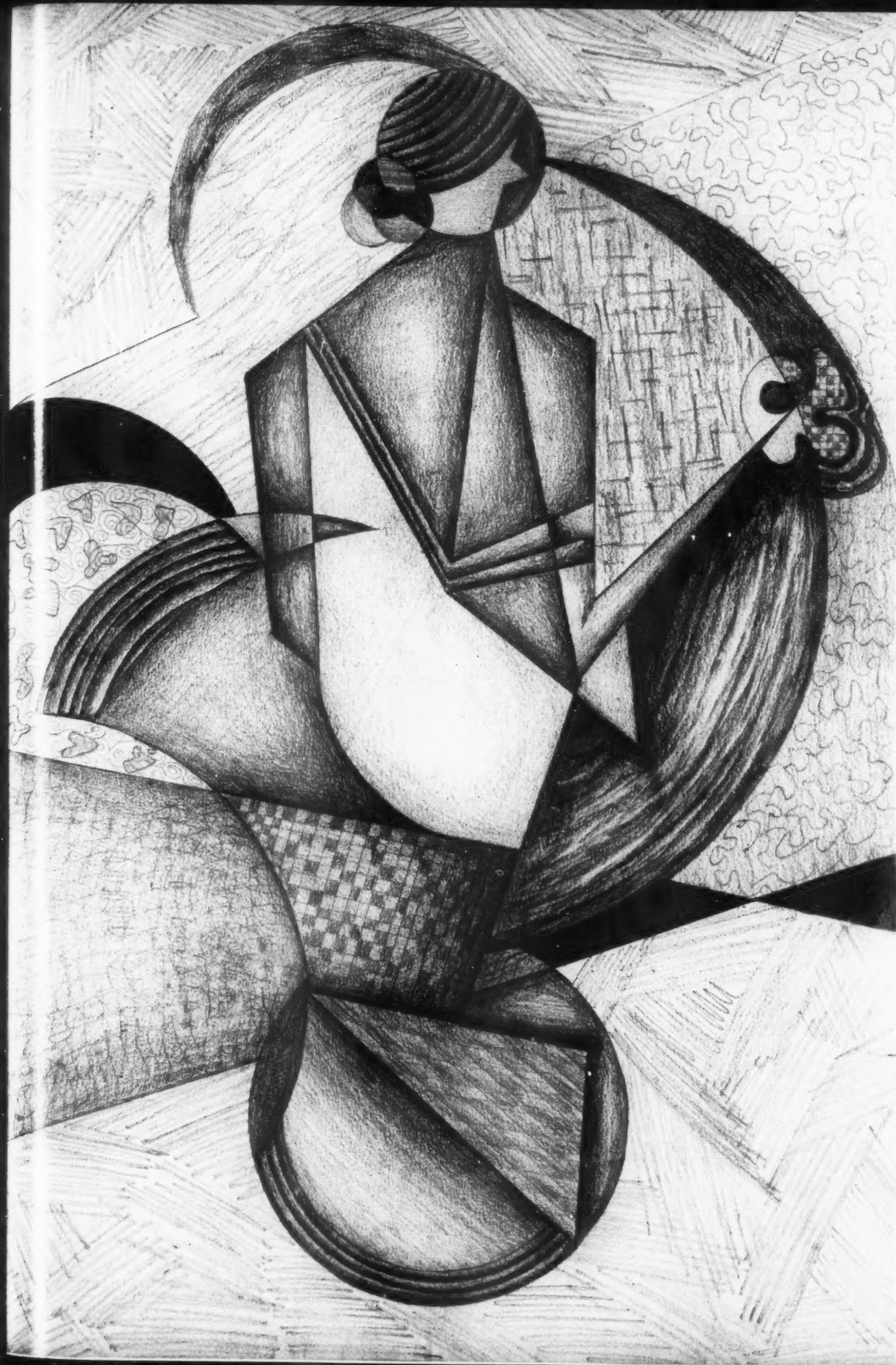
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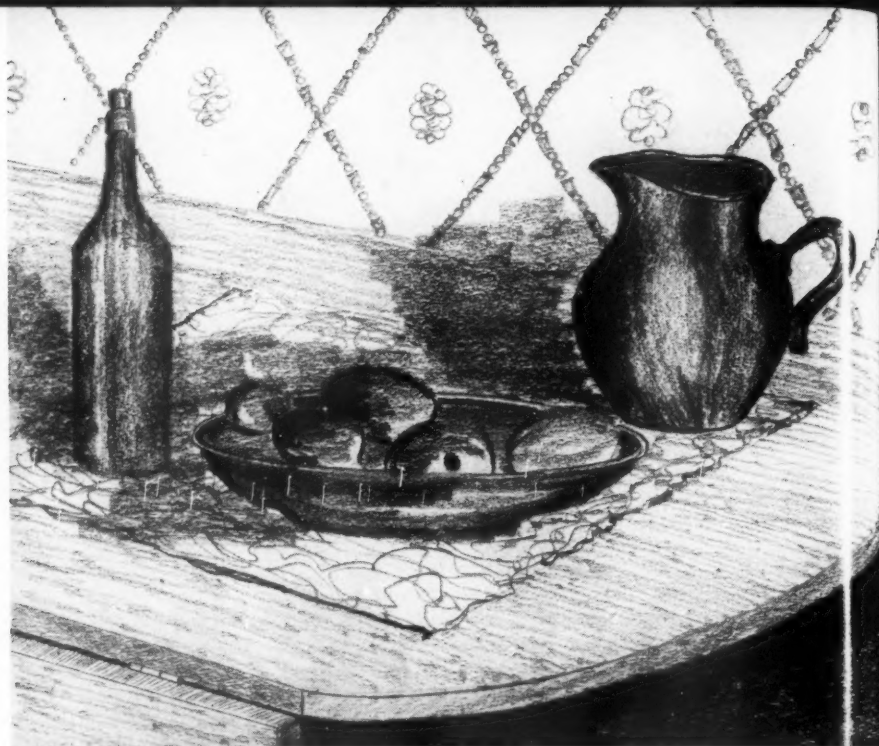
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These are one student's solutions to all seven drawing problems: (1) Point of departure for exercises is pencil still life. (2) Image next is translated into line statement. (3) Abstracted forms are treated in flat facets graded from light to dark. (4) Monotony of solution to third exercise is broken up by introducing rich variety of patterns. (5) Original design from first exercise now approaches abstract. (6) Appearance is further simplified by squaring off, dropping tonal and pattern variations. (7) Final design is purely horizontal, verticals.

tasks of the art teacher lies in helping students crystallize their singular needs for expression in a vital organized fashion that is most suited to what has to be expressed. Obviously the forms must all be different as the students are different from each other.

At Roslyn High School a series of drawing problems has been introduced to aid those students who are in need of breaking the "stereotype stranglehold". These exercises are not conceived as art experiences in themselves. Instead they are presented to equip students with a better understanding of how to use the language of two-dimensional design. The exercises aim to fulfill two basic purposes. First, they are intended to open up new avenues for individual visual exploration and expression. Second, they provide a framework for analyzing how certain formal relationships function in a graphic statement. The following descriptions outline the problems posed in the various exercises that are presented:

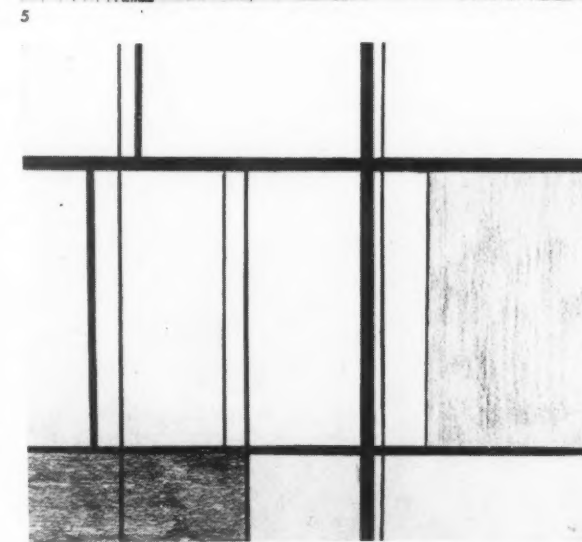
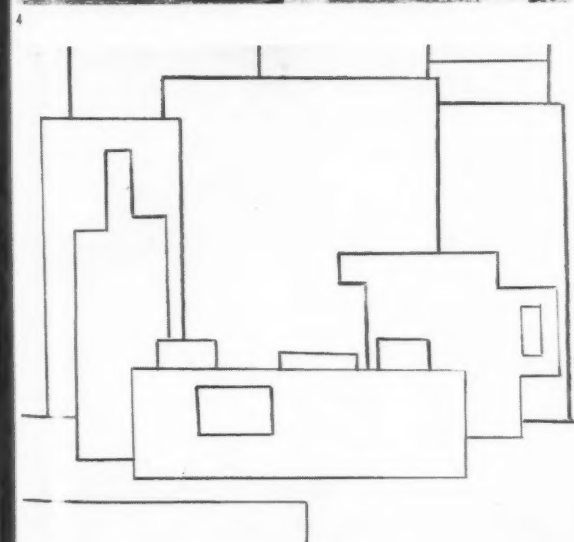
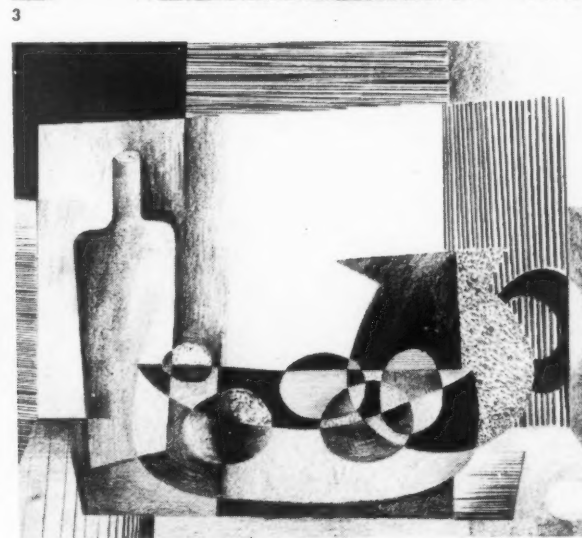
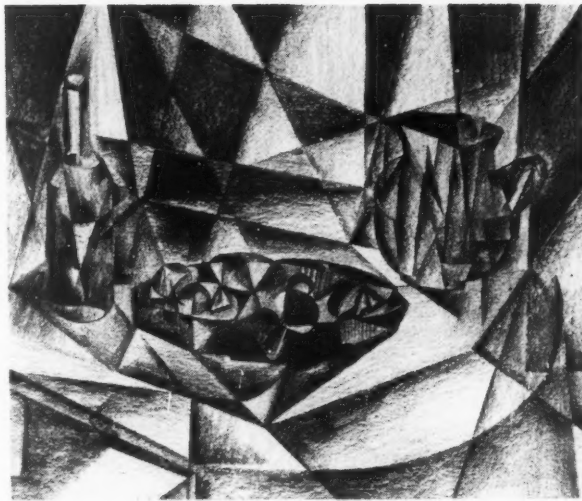
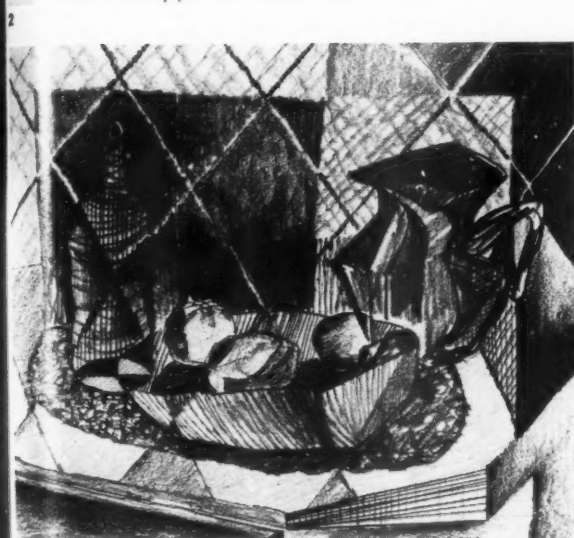
(1) Prepare a pencil drawing using any kind of subject matter you choose. The drawing may be done in any size and should consist of black, white and grey tones. This drawing will be used as point of departure for the exercises to be introduced next.

(2) Translate the image completed in Exercise 1 into a line

statement. Feel free to use lines of various thicknesses. Try to use the least number of straight and curved shapes to suggest the volumes and objects conceived in the first exercise.

(3) Transform the subject matter of Exercise 1 by abstracting the forms into a picture treated in flat facets graded from light to dark. Aim for the achievement of a unified, harmonious, rhythmical, balanced and contrasty design. Allow only the texture of the paper's surface grain to provide pattern.

(4) While the uniform penciled treatment over the paper's tooth helped to unify the image constructed in the last exercise it also tended to produce a certain monotony. Break up this monotony by introducing a rich variety of patterns into a new and original conception of the subject matter used in Exercise 1. While many patterns will be utilized in solving this problem, continually strive to keep the qualities of balance, rhythm, harmony and unity in the design. Feel free to rearrange or restructure the appearance and the location of the various objects suggested in the subject matter. Also feel free to modify the shapes in any way you can in order to develop a more effective, integrated design. (Sometimes Exercise 4 is developed as a collage or collage (continued on page 4))





CEREMONIAL PLAQUES
SEPIK RIVER, NEW GUINEA





ART APPRECIATION SERIES

FOR YOUR BULLETIN BOARD

Halloween has a magic all its own. This is the time for spooks, witches and ghosts—a time for make-believe—when it's fun to frighten and be frightened, to change ourselves into something we are not and to become something that doesn't exist.

In some ancient civilizations, masks were used to cover the faces of the dead. At other times they have been used to celebrate religious rites and to provide color and excitement in dances and festivals.

The masks reproduced on these pages are ceremonial plaques from the Sepik River region of New Guinea. Here masks are important in the social and ceremonial life of the people. Men of recognized skill go to great effort to produce masks and they may range in size from a few inches to several feet. Their designs are startling and highly original. Eyes, for example, may appear as pinpoints or huge circles, as narrow slits or wide ovals. Heads may be round or long ovals. Often the nose is enormously long, looking much like the beak of a bird.

Making masks is a favorite art activity at all levels. Children at the primary level may make masks of paper sacks or paper plates, decorating them with paint and colored papers. Intermediate and upper grade youngsters can make masks by forming paper mache over wads of newspaper, clay or even a balloon. At the high school level masks can be carved from soft woods such as white pine or redwood.

Masks may be designed to be worn or they can be planned as effective wall decorations. There are exciting possibilities for mask-making activities at every grade level.

Ceremonial Plaques
Sepik River, New Guinea
reproduced through the courtesy of
The Chicago Natural History Museum



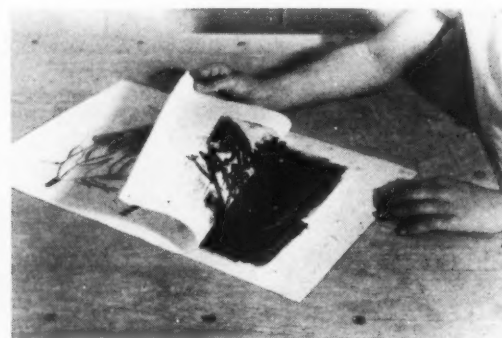
Combination of interesting materials dramatizes art lesson that includes pencil, perspective experience.



Vaseline Process Nets Two For One



Tempera powder mixes smoothly and easily into vaseline to produce printing "ink", and few strokes of brayer roll patch of color onto sheet of 12x18-inch tagboard.



On 40-lb. white drawing paper that has been placed over "inked" patch, student makes pencil drawing, carefully not touching paper. Print shows on reverse side.

CONSTANTINE AIELLO

Art Supervisor
T. S. Municipal School
T. S., New Mexico

We had been planning to introduce vaseline printing to the art class when suddenly a grey day following a snowstorm gave us the opportunity.

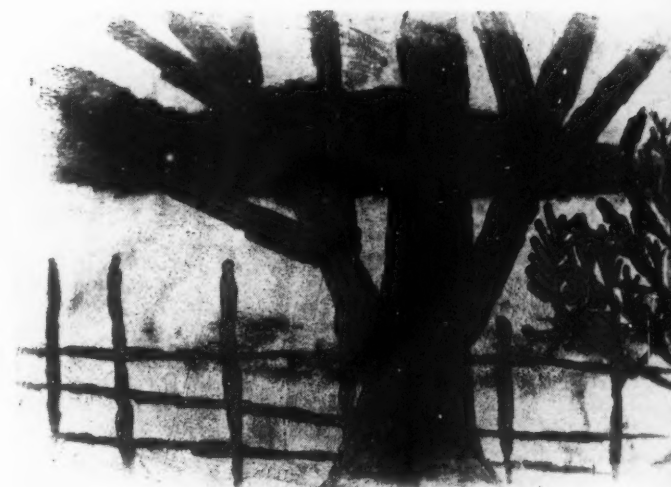
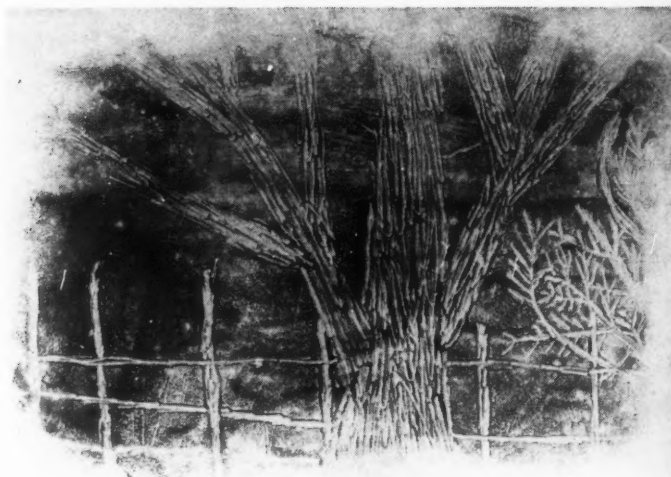
As we stood at the window, the children's responses indicated that they could see the sky was certainly darker than the snow-covered ground, the mountains darker than the sky, and the trees darker than the mountains.

A discussion started on how to achieve greyed effects with a pencil: by using the side and varying the pressure to get various tones of gray and using the point with greatest pressure for black.

Next the matter of scale came up. While we don't worry about perspective, we don't overlook it. The children were asked to hold a finger before one open eye in order to make comparisons with objects in the distance (such as a two-story house 500 feet away) and with others in the foreground (a tree just beyond the window). They soon grasped the reason why nearby objects loomed larger.

After a few more "why's" and "because's" we felt prepared for our art work with the new and interesting combination of vaseline and paint.

The dry tempera was smoothly mixed into vaseline



Negative print is produced on fresh drawing paper placed over inked patch, rubbed with palm of hand.

and each child rolled a patch of color onto a sheet of 12x18-inch tagboard. They placed a sheet of white drawing paper (40 lb.) over the "inked" patch, then carefully rendered their pencil drawings so that their hands never touched the paper. When a finished drawing was peeled off the tagboard, a colored print was discovered underneath.

Next, a fresh piece of drawing paper was placed on top of the inked patch. This time the paper was rubbed with the palm and presto! a negative print!

A happy accident occurred when we inked a second vaseline color over the one previously used. A chance combination of complementary colors resulted in twinkling pictures—and twinkling children's eyes! ■



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(1) SERENITY—Sven Kado, Grade 9, John Reagan High School, Sweetwater, Texas. (2) FRIENDLY—Glen Cobb, Jr., Grade 10, Jefferson, Ore., High School. (3) WARY—Stuart Delugish, Grade 11, Hamilton High School, Los Angeles, Calif. (4) TERPSICHORE—Raymond Cunningham, Grade 12, Phoenix, Ariz., Union High School. (5) RODEO CAPERS—Bill Stripling, Grade 12, Nacogdoches, Texas, High School. (6) HOOPS-A-HULA—Richard Starr, Grade 11, Abraham Lincoln High School, Brooklyn, N. Y.



2



3

Winners in Kodak High School Photo Contest—

Teen-Agers Split \$10,400

Any high school student who can beg, borrow or buy a camera is eligible to enter photographs in the 1960 Kodak High School Photo Contest. Sponsored annually by Eastman Kodak Company, the contest is designed to encourage the artistic and photographic abilities of the increasing number of teen-agers who are turning to photography as a means of personal expression. The contest is included on the approved list of national contests and activities by the National Association of Secondary School Principals. The 328 prizes awarded each year amount to \$10,400.

Last spring, judges met at the George Eastman House in Rochester, New York, to select the winning entries from among the many photographs submitted in the 1959 contest. Pictures ranged from lively action shots and human interest photos to carefully planned pattern pictures.

Grand Award winners of \$400 each in the Senior Division (Grades 11 and 12) were: Class 1, School Activities: Melvin Snyder, Easton, Pennsylvania, Easton High School; Class 2, People, All Ages: Richard Starr, Brooklyn, New York, Abraham Lincoln High School; Class 3, Pictorials: Danny Poush, Ventura, California, Ventura Senior High School; Class 4, Animals and Pets: Craig Cihlar, Seven Hills, Ohio, Parma Senior High School.



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(7) INDUSTRY—Danny Poush, Grade 12, Ventura, Calif., Senior High School. (8) LEGGO!—Martin Luedtke, Grade 10, Boys' Technical High School, Milwaukee, Wis. (9) THREE'S A CROWD—Susan Johnson, Grade 9, LaCumbre Junior High School, Santa Barbara, Calif. (10) Nicholas De Sciose, Grade 10, East Denver High School, Denver, Colo. (11) THE EYES HAVE IT—Craig Cihlar, Grade 12, Parma, Ohio, Senior High School.

Grand Award winners of \$300 each in the Junior Division (Grades 9 and 10) were: Class 1, School Activities: Martin Luedtke, Milwaukee, Wisconsin, Boys' Technical High School; Class 2, People, All Ages: Sven Kado, Sweetwater, Texas, John Reagan High School; Class 3, Pictorials: Mark Wilson, Oswego, Oregon, Lake Oswego High School; and Class 4, Animals and Pets: Glen Cobb, Jr., Jefferson, Oregon, Jefferson High School.

Judges for the contest were: Winfred I. Parks, Jr., a former winner in the contest himself and now a well-known newspaper photographer with the Providence, R. I., *Journal and Bulletin*; J. R. Cominsky, publisher of *The Saturday Review*; F. Louis Hoover, *Arts and Activities*' editor and Head of the Art Department at Illinois State Normal University; Louise Condit, Supervisor of the Junior Museum of the Metropolitan Museum of Art in New York City; Peter J. Braal, Manager of the Photographic Illustrations Divisions, Eastman Kodak Company.

For complete information regarding the 1960 contest, write to Miss Betty Brearley, Supervisor, Kodak High School Photo Contest, Eastman Kodak Company, Rochester 4, New York. ■



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11



PART II

ART for the JUBILEE



A girl needs to be a Renaissance or a Picasso in order to paint. Art is a means of expression after their civilization. A child will make more than that even!

draw bravely and strongly to make the drawing more effective. For variety, one picture combined with others such as such as those mentioned here at in the April article.

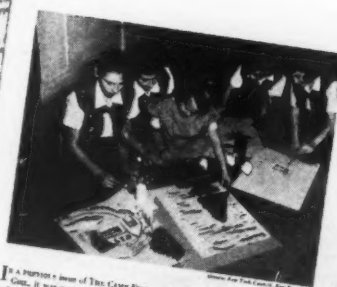
holding a collection of excellent pictures to let each the winner. Old pictures can be used for several paintings can be done over and over.

The following information put on the back of each picture:

Name and age
Address
City of picture
Medium used
Name of group
Leader's name
Name of council

Clearly, date—place
Picture are to be a picture addressed to Program by June 30. Pictures by June 30 a full over in which help receive a high

If art happens to be in exhibition Head in New Golden Jubilee for 1960.



In a picture of issue of The Camp Fire Girl, it was suggested that the girls submit paintings to the residence for the year of the June 1960 issue. However, in view of the emphasis on creativity in the program of

Excellent media are crayons, tempera, water colors, colored ink on cut paper, sponge or tape. Some media combine well in a painting; for example, crayons may be combined with colored ink, give a sharp, brilliant effect.

For items and aids on "Renaissance," you will find help in the following article in The Camp Fire Girl, January 1957: "Renaissance I... Don't don't do it!"

Art for the Jubilee

NEWS FROM THE CAMP FIRE GIRLS

In the April and June, 1959, issues of *The Camp Fire Girl* magazine, articles appeared announcing a program of art for the Jubilee. This new program is a supplementary aspect of the whole Golden Jubilee project to help Camp Fire Girls see and appreciate the world around them by producing original paintings and sending them to national headquarters by June 30, 1960. A final exhibition will be held at the Commodore Hotel in New York City during the Golden Jubilee celebration in November, 1960. One will be selected for use on the cover of the March, 1961 issue of *The Camp Fire Girl*.

This is not a contest. The Camp Fire Girl association firmly believes that child art should never be competitive. So there are no awards or prizes. The program is being conducted primarily for the satisfaction the girls will derive from creative participation. *Arts and Activities* not only approves of this new project but actively encourages all Camp Fire girls to participate in it.

All ages are eligible: Blue Birds, Camp Fire Girls and the Horizon Club. No specific theme for paintings has been suggested or required. Each girl may choose her own subject based on her own personal experiences such as "My Friends", "Working and Playing", "My Family", "My Town", "The World Around Me"—or any other subject.

Almost any medium that will not smudge may be used. This includes crayons, tempera paint, transparent water color, colored inks, cut paper or block printing. One may also use a combination of several media.

Paintings should be no smaller than 9x12 inches nor larger than 18x22. The larger size is encouraged since it permits greater freedom of arm movements. All paintings should be matted (see June issue of *The Camp Fire Girl*). On the upper back of each painting, print: (1) name and age of artist, (2) address in full, (3) title of painting and medium used, (4) name of group and leader's name, and (5) name of council (if under council). Then mail to Camp Fire Girls, Inc., Department of Program, 16 East 48th Street, New York 17, New York. And remember the new deadline date: January 30, 1960.

AN INTRODUCTION TO BATIK

By MAX KLAEGER

Oberrealschule Dachau
Munich, Germany



Student applies wax to mask one section of her paper batik design. Oily transparency that is characteristic of paper batik shows in this photo.

The novelty and decorative qualities of paper batik invite its inclusion in school art programs at every grade level. From the teacher's viewpoint the technique affords two definite advantages: it forces students to divide the design process into stages, and it is an inexpensive way of preparing them for the more difficult cloth batik method.

The materials used in paper batik are these:

- Thin absorbent paper (newsprint)
- Newspapers
- Paraffin or scraps of candles
- Wood stains
- Hot plate
- Electric iron
- Brushes

The absorbent batik sheet (newsprint) should be placed on a bed of two or three layers of newspaper. The student then pencils the outline of his design and shades it if he chooses. (In general, the composition should avoid representing space or perspective but instead concentrate on lines and flat color areas.) After being melted (but not cooked!) the paraffin or candle scrap wax is applied to the newsprint so that everything but the part to be stained is coated.

Now the paper is ready to be covered with the first coat of wood stain. If the design consists of several colors it is best to start the process with the brightest hue and to conclude with the application of the darkest stain. Those parts of the sheet not covered with wax will absorb the watery stain, while the wax deposits on the paper will repel it and preserve the original color of the paper sheet.

Before each new coat of stain is applied, the previous wax deposit must be ironed out and new wax brushed on to protect

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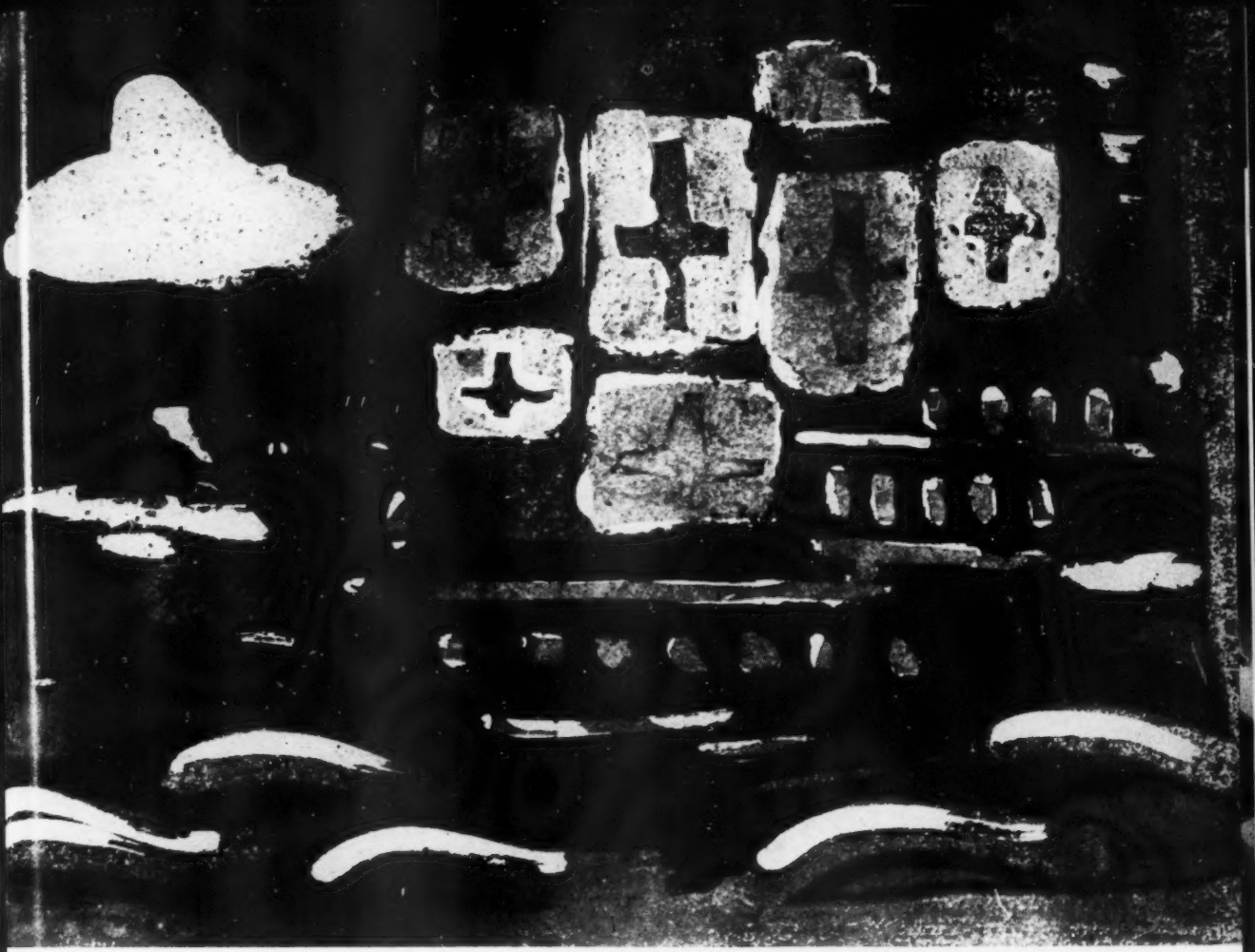
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"Medieval Crusader", particularly rich in color shades and half-tones, took more than five applications of stain. In stylized tree batik at right, wax deposits were not all ironed out and waxed sections show traces of dried stain drops which add textural flavor.

the color areas not expected to change their hue. Paper batik has this distinct advantage over cloth batik: colors can be applied locally. In the cloth batik technique, the whole piece of cloth goes into the dye.

When the desired color effect has been achieved and the last application of wax ironed out you will find that the repeated heatings have spread the wax and given the paper an oily transparency which in turn increases the intensity of the stain colors.

The finished piece of work may be matted and used as an opaque picture, or in some cases the design may give greater pleasure if pasted on window glass to create an effect similiar to stained glass.





Richard Howe's unusual house is to stand on stilts over carport, tennis court, has bedroom hung on cables underneath.



He also built plywood church that boasts partially glassed-in side of gabled wall. Wood is finished in natural tones.

GIVEN THE WRIGHT INFLUENCE...

... students feel the sky's the limit, design dream homes of the future while learning about landscaping, "livability", workability of materials.

By EDITH BROCKWAY

An all-day procession of elementary and junior high school students, parents and interested teachers filed through the art room of Mrs. Juanita Rogers in Decatur, Illinois, to view the exhibit of miniature homes, shops, farm buildings, industrial centers and churches made by the seventh and eighth grade students. This climaxed many hours of designing and construction at home and at school. Some were satisfied with their efforts; others still planned possible alterations and additions.

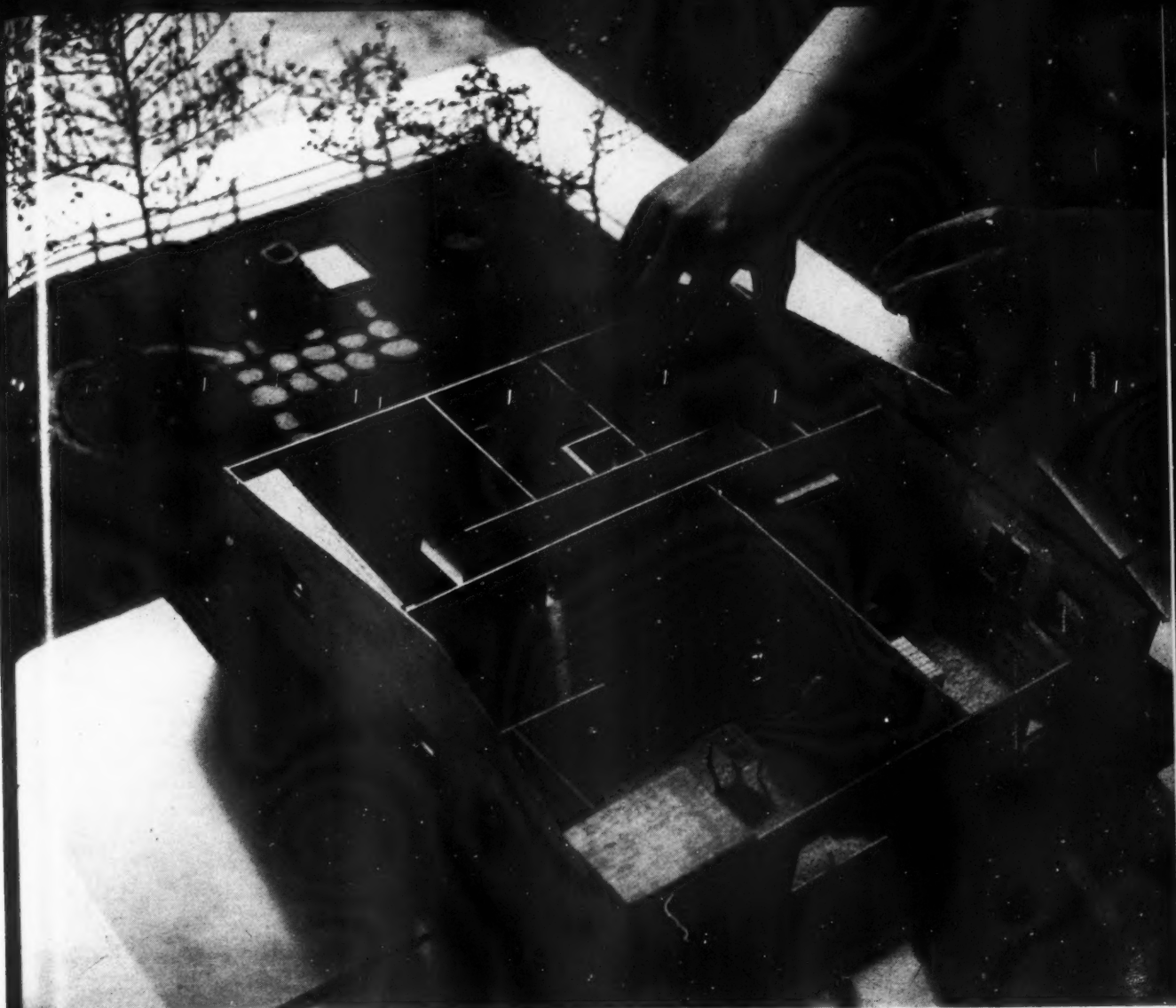
Earlier in the season, after hearing that Frank Lloyd Wright had planned to build a mile-high skyscraper, the students decided they too could branch out into unknown fields of building design. Two Wright-designed houses in Decatur were visited. Construction methods and designing were discussed: how a house is a situation in nature.

Back at their desks the students considered costs and types of materials, elements of good landscaping, setting and environment, what constitutes "livability" in a home, and up-to-date structural design as discussed in periodicals. Materials brought from home included fabrics, plastics, cardboard, glues and saws. With these and purchased balsa



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Designed for solar heating, house at left has folding screen partitions, unlimited light and heat, but little privacy. Bungalow above, designed for small family, features landscaped back yard. Right, two-bedroom home has large family room and kitchen that opens off generous front hall.

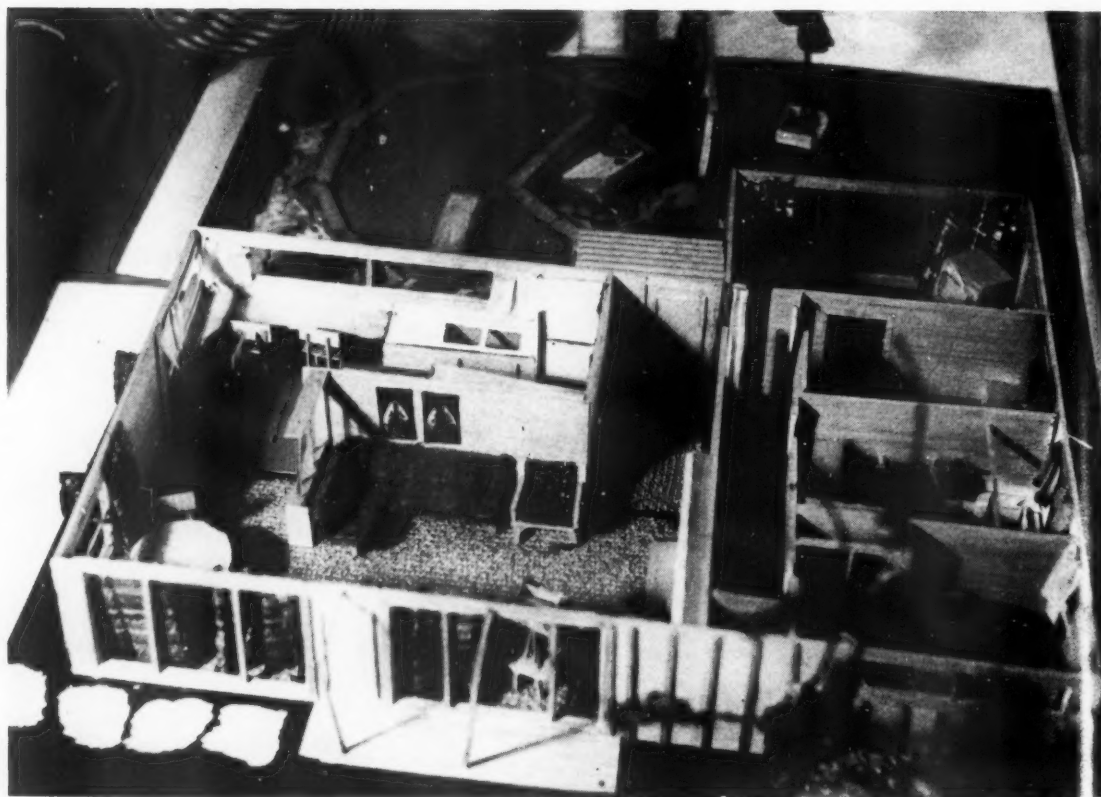




wood, glass and plywood, they set to work with creative imagination as their principal motivation. Much of the work was done at home, as other art projects were carried on simultaneously with the building program.

Some students finished more than one building; others barely completed theirs in time for the exhibit. But all who worked learned to value construction methods, workability of materials, their costs, the rudiments of good designing and some phases of engineering. ■

One girl designed attractive hat shop with bright flowers edging large display windows. Fact that one can see through shop adds to creative appeal. Living, eating areas are close together in three-bedroom home below which boasts landscaped site, swimming pool.



KEY WORDS

By ROSE F. MURPHY

Kindergarten Teacher
Jefferson Elementary School, Chicago, Ill.

In my kindergarten at Jefferson Elementary School, I try to maintain an atmosphere conducive to full-blown creative expression. I believe that a permissive attitude on the part of the teacher is an essential beginning point. Children should feel as free and easy in the kindergarten as they do in a happy home. Each child has something wonderful to express, but he will only have the courage to do it if the teacher is permissive. *Permissiveness* is a key word in the successful teaching of art.

Another key word is *encouragement*. Be prolific with praise. Always find something you like and make it known to the child. Children want continual praise. Be patient. Don't send them away with, "I want to see it when it is finished." I have never been able to send a child away and I wouldn't want to. We all want praise, and pretty regularly. Children thrive on it and need it as they need food. You may feel like exploding and tearing your hair, the child's hair or both when he brings his paper to you for the 25th time in the space of half an hour. But it won't do either of you any good! He will be there for the 26th time in less than two minutes. His desire for approval and encouragement is a basic need and a teacher is wise to fall in step with it.

If permissiveness and encouragement are key words on the positive side, *interference* is a key word that indicates what should be avoided. Don't try to improve on a child's creative product. Showing off your accomplishment will only frighten him out of the free play of his own creativity. Permit, allow, tolerate every effort the child makes. Don't be dismayed when a child violently throws paint on the paper making what appears to you a terrible hodgepodge. This is an essential stage for some children. The teacher should read through this seeming mess, asking, "What is your story in the picture?" not: "How utterly horrid!" or some other such phrase. Put yourself in the child's place. Can you truthfully say you could do better in your first attempts? Children clamor to paint when their teacher provides a permissive environment.

Our kindergarten children paint with tempera, work with clay and make things with paper mache. All three media are equally exciting, fascinating and exasperating. When some paint, clay or paper mache falls on the floor, don't be angry. Make sure you have a broom and mop handy. These accidents are unavoidable, and the children will love you all the more if you say, "All right, Nancy, go get the mop and broom. Accidents will happen; let's clean up and then

continue." To make an emphatically negative issue will completely discourage further creative activity.

Keeping all three media going simultaneously, or almost, requires an easy informal manner. When a child tires of one medium, he should be allowed to go on to another. All children in my class have many opportunities at all the media. A child may be creatively inspired at any moment. While most of the children are napping, a few will want to paint; that is the time! In the midst of a singing lesson, one child feels the urge to work with clay. Let him! He will do a wonderful job. In the midst of rhythms or rhythm band or story-telling, some other child sees his turn to work with clay. Let him! When the child asks for it, the stage for learning is perfect. Give children the opportunity to work at the different media when they want to, and soon you will have excellent display pieces.

Tempera paints are the best medium for easel work and easels are preferable to tables for painting. They are more comfortable for the child, and he can get a better perspective of what he is doing. We have two double-sided easels at which four children usually are working. Colors should be of creamy consistency. The teacher should not mix too much paint at one time, for children not experienced with paints will occasionally mix the colors. While the new color may be usable, it often is not, and then your paint waste is not great. The painting of one color over another is permissible, because the blending forms new colors. Though the teacher may not like what she sees, a wonderful thing is happening to the child as he sees one color becoming another. Large long-handled brushes and large sheets of paper should be used.

Kindergartners' first attempts with clay are only manipulative. They must get the feel of it: punch, pound, pat and roll it. Some of it falls to the floor. Don't mind! Have them pick it up. If they don't get it all up, then you can help. Working freely with clay gives a child manual dexterity and strengthens his fingers. Shapes first will emerge that no one knows the meaning of, then shapes that he child alone knows. Finally you will be delighted to see recognizable animals evolve.

In kindergarten paper mache work I have found two methods successful: piece method and mash method. By the piece method, animals are formed over a basic structure of three rolls of newspaper, a long piece for the body and two shorter pieces bent and looped over the body for legs. Rubber bands are handy to hold the legs. Then have

(continued on page 47)



Susan Braunson, age 13, Grade 7



Cookie Goodstien, age 13, Grade 7

HOW-TO VODOO

By **MARTHA OCEDEK and CAROL ROBBINS**

Grade 7, Zimmerman Community School
Flint, Michigan

Let us first introduce ourselves. We are students in Mr. R. D. Schwitalla's first hour, seventh grade art class of Zimmerman Community Junior High School, Flint, Michigan.

For our first art project of the year, we could choose between toothpick sculpture and witch doctor masks. After a discussion of both we chose to make the masks.

Our first step was to check the library for ideas to use in planning the masks and next to decide what process to use. A domino—or half mask—seemed to be the best type.

In order to carry out the step-by-step process of making the masks, we had to have detailed color sketches. Then we began gathering our materials: newspaper, wheat paste, cardboard, tinfoil, scissors, water, coffee cans, paint, sandpaper, old jewelry, feathers, etc.

We began with cardboard and scissors to make templates. The cardboard was cut in a circle about 12 inches in diameter, then in half. This served as the main part of the template. Notches then had to be cut into the circular side about three inches apart to hold the inserters that were to form the frame for the mask. Our inserts were then cut and placed in the notches. The middle insert, being the largest, tapered off on both sides. The diagram shows this more clearly than we can describe it.

Martha Trosch, age 13, Grade 7



In the next stage, pieces of tinfoil were put over the template until the front was covered. Now we were ready for paper mache. The paste was made by mixing wheat paste and water to a water-thin consistency. Strips of newspaper dipped in the paste were applied to the foil base to a thickness of about a quarter of an inch.

To make facial features, we wadded tissue paper into the desired shapes, then applied newspaper strips to these, too. When the features were finished, the mask was set aside to dry for a day or so. Finally, we used fine sandpaper to smooth the whole surface.

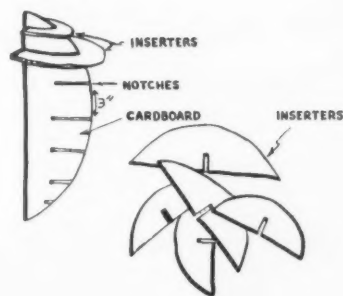
Now our color sketches came in handy. We applied Biggie paints or poster paints in accordance with our sketches, then final touches consisting of old jewelry, fur, springs, bones, marbles, buttons, feathers, etc.

We didn't realize it, but we were carrying on an ancient custom. Jokingly we laughed at each other's masks, but many years ago people would have shrunk back in fear at the sight of them. ■

Lorrie Miller, age 13, Grade 7



Martha Ocedek, age 13, Grade 7



Hedie Hirsch, age 13, Grade 7



BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By **IVAN E. JOHNSON**

Professor and Head
Department of Arts Education
Florida State University, Tallahassee

THE AMERICAN LINE, 100 YEARS OF AMERICAN DRAWING by Bartlett H. Hayes, Jr., Addison Gallery of Art, Phillips Academy, Andover, Mass., 1959, \$1.50 (in paper back edition); \$2.50 (in cloth edition).

Although *The American Line* was originally published to accompany an exhibition surveying 100 years of American drawing circulated by the American Federation of Arts, it is a little book that has interest because its material has been infrequently covered and because in this instance the work it contains is comprehensive and thoughtfully selected.

Bartlett Hayes, who wrote *The American Line* and prepared the exhibition it accompanies, chose a representative group of drawings that reflect political and economic as well as artistic development in the United States since 1860. Pencil, charcoal, pen and ink, crayon and water color are the media represented. The comments on each work are brief but illuminating.

■ ■ ■

LOOKING INTO ART by Frank Seiberling, Henry Holt and Co., Inc., 383 Madison Ave., New York 17, N.Y., 1959.

There are as many perceptions of art as there are people and Frank Seiberling provides us with still another valid and stimulating point of view in his book, *Looking Into Art*. As in the books of recent years by Henri Focillon, Meyer Shapiro, Ben Shahn, Rudolph Arnheim and others, the point of view represents an approach to art that reflects the author's field of study and experience.

Seiberling believes that without the representative symbolic natures of art, it would appeal only to man's visual sense of order, standing as dry imitation. The human side of art revealed through the use of symbols "is fascinating, complex, moving, for the very reason that its source is man and so ourselves". The author notes that art has two interlocking aspects: that related to external descriptions and to human moods, insights, values (the content of art) and that related to visual order and effect (its form). These two aspects are departure points from which Seiberling launches into his exploration of art for his readers. The influence of the medium and the levels of approach are cited as other factors that must be considered in the creation of art.

Looking Into Art is designed to reveal characteristics of form and nature of content from several angles.

Mr. Seiberling is no absolutist nor is he vague, evasive or obscure in his analysis. In his concluding chapter on the question of taste, the author employs a relativist attack that acquaints us with an aesthetic criterion as well as a set of values by which to judge. On these bases the attributions of "taste" are predicated.

As an introductory text for art in general education, *Looking Into Art* offers a fresh approach. However, for the more traditional courses in the introduction to art, the lack of chronological sequence and accepted iconographical and stylistic bases might be of concern to art historians. This book would prove stimulating to the more curious, advanced high school art student. Especially well-chosen and beautifully-reproduced illustrations of art forms complete the text.

■ ■ ■

THE ART DIRECTOR AT WORK, Arthur Hawkins, Editor. Hastings House, Inc., Publisher, 151 East 50th St., New York 22, N.Y., \$6.50, 1959.

The Art Director At Work according to its publishers is a stimulating visual record of "creativity at work". Actually it is a behind-the-scenes look at the development of selected advertising art in which the art director and the advertising artist have collaborated. The examples, with a step-by-step account of their development, are top-flight advertising art. Unfortunately the illustrations are too small to tell much about the layouts as they evolved. For the student in advertising art, this is a useful source book.

■ ■ ■

SCULPTURE, Techniques in Clay, Wax, Slate, by Frank Eliscue, Chilton Company, Book Division, Philadelphia, Pa., 1959, \$7.50.

Not many books have appeared recently that discuss the techniques and processes used in sculpture. For this reason Frank Eliscue's *Sculpture, Techniques in Clay, Wax, Slate* is of interest. Along with discussions of techniques are accounts of the development of the author's own work, the result being an uneven book containing some good material and some that is unimaginative. For example, the descriptions of techniques of casting and modeling in wax and clay give valuable information, while the how-to-do-it methods offered in the beginning of the book are over-simplified. Perhaps the author felt this over-simplification was important for beginners. Numerous excellent illustrations of primitive and contemporary sculpture accompany the text.

Stranglehold

(continued from page 24)

with drawing instead of a pure pencil drawing.)

(5) Again, use the subject matter of Exercise 1 and develop an original design abstracted from the subject matter which is rich in value and pattern variations. However, try to refine the shapes you created in Exercise 4 in order to realize greater subtlety of form.

(6) Simplify the appearance of the subject matter used in Exercise 1 into squared off or pure rectangular shapes in line. Do not introduce any tonal or pattern variations. Aim to create with this bare minimum of means a soundly ordered design freed from the inhibitions and limitations that a more photographic rendering might impose.

(7) Develop a design in pure horizontal vertical relationships. You may depart as far as you wish or as far as you can from the original subject matter. If it would help you to develop a better design, feel free to completely discard the primary subject matter.

Concentrate entirely upon achieving an intense, highly ordered design within the limits defined by the horizontal-vertical relationship.

Following these problems, students are invited to select any of the drawings (except the first) as a basis for a painting for the purpose of introducing colors as an additional element for expressive design exploitation and exploration.

The introduction of these problems has not resulted in a "loosening" or "tightening" of student work. Instead, it has netted a conscious concern for design and an unfreezing of inhibitions in the ways that form may be approached. While these black and white pencil studies may appear relatively rigid, a more fluid quality is evident when some of the exercises are transposed in watercolor, charcoal and pastel.

Students report that these exercises have helped them unlock previously unrecognized possibilities for creating form. Students also explain that these exercises have proven to be a stimulating challenge and a rewarding way of learning to understand some of the kinds of formal problems that many

contemporary artists have dealt with in their work. From a teaching point of view, the exercises have been very useful in encouraging students to enlarge and improve their personal grammar of vision and expression. ■

Etching

(continued from page 18)

Let the pieces of cardboard come together again and roll the handle of the press backward and forward two or three times to insure even printing. Roll the cardboard out of the rollers, lift the top sheet and slowly pull the paper away from the plate. Set the wet etching aside to dry.

The first print should be checked for drawing, proper amount of ink and correct pressure. Then the plate is ready to be re-inked for the next print.

The teacher's reward comes when the first plate is pulled from the press and the paper lifted—and the student's face reflects his excitement, anticipation and satisfaction. He has relived the glowing experience of the print-makers of medieval times. He has created a dry point etching. ■

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■ **Natalie Cole**, well-known author of "The Arts in the Classroom" (who has given us the lead article in this month's issue), will make another lecture tour this spring, probably in April and May. If your teacher's association is interested in having Miss Cole for a lecture and demonstration with children, why not write to her? Her address is 1442 North Benton Way, Los Angeles, Calif.

■ At the invitation of the U. S. Department of Commerce, the American Art Clay Company of Indianapolis participated in the 15th Annual Casablanca International Trade Fair last spring. Their particular contribution was complete equipment and supplies for



enameling on copper. On loan were two of the largest, UL-approved electric Amaco metal enameling kilns with pyrometers. Other Amaco supplies included acid-resistant Amaco metal enamels in a wide assortment of colors, copper bowls, miscellaneous enameling tools and supplies.

A cabled report stated "High interest has been shown in an arts and crafts exhibit especially planned for use in Morocco." Audiences ranged from personalities such as the King of Morocco and the royal family, cabinet and high foreign ministers to veiled women and Berber tribesmen from the hills dressed in their traditional flowing robes.

A similar exhibit followed at Izmir, Turkey. And, during 1959, plans so far include Trade Fair participation in Italy, Tunisia and India.

■ The 1959 convention of the Ohio Art Education Association will meet in Dayton, Ohio on November 5, 6 and 7. The theme of the convention will be "The Importance of Art in the Curriculum".

The convention will get under way with an "Early Arrivals' Dinner" on Thursday evening. On Friday morning **Dr. Edwin Ziegfeld**, Head of the Department of Fine and Industrial Arts at Teachers College, Columbia University, will deliver the keynote address. On Friday afternoon there will be four discussion

ALEX L. PICKENS

Associate Professor of Art Education
University of Georgia, Athens

groups: "Setting Up an Art Program", "The Place of Art in the Elementary Curriculum", "The Place of Art in the Secondary Schools", and "The Place of Art at the College Level." Later in the afternoon the group will tour the Dayton Art Museum.

On Saturday morning, **Derwin Edwards** of Miami University will conduct demonstrations in stitchery, ceramics, graphics, paper sculpture, textile printing, painting and display techniques.

■ Although women chemists, mathematicians and statisticians receive the highest starting salaries of all women college graduates, the teaching profession attracts the greatest number, according to a survey by the United States Department of Labor.

The majority of employed graduates (59 per cent) are teachers. The next largest number are nurses, followed by secretaries and stenographers. Biological technicians and social welfare workers are next in line.

The highest starting salaries were received by chemists who got \$4,847. Mathematicians and statisticians followed closely with \$4,675. The average for women graduates of June, 1957, in all occupations was \$3,739. According to the National Education Association the median minimum salary for beginning teacher with a bachelor's degree is \$3,000.

The Department of Labor survey also disclosed that 76 per cent of the graduates were working full time and nearly three-fourths of those employed were married.

■ The 44th Convention and the Golden Anniversary Year of the Eastern Arts Association, an affiliate of the National Art Education Association, will be held at the Sheraton Hotel, Philadelphia, Pennsylvania, April 2-6, 1960.

Miss Ruth M. Ebken, Supervisor of Art, Board of Education, Pittsburgh, Pa., and Vice-President of the Eastern Arts Association, is Program Chairman. Highlights of the five-day convention will be general sessions, workshops and discussion groups, special school and commercial exhibits and field trips to points of interest in the convention city.

Dr. Harold Rice, President of the Moore Institute of Art in Philadelphia, is President of Eastern Arts Association, and **Mrs. Lillian D. Sweigart**, State Teachers College, Kutztown, Pa., is executive secretary. **Charles M. Robertson**, a past-president of the Eastern Arts Association and president of the National Art Education Association is Chairman of the News and Publicity Committee.

■ An estimated one-third of the nation's elementary teachers lack college degrees and the bulk of its high

school science teachers are inadequately prepared. Both of these shortcomings are especially acute in rural area schools. Solutions to both problems are hampered by a lack of contact between the schools and colleges and by technical state requirements for teacher certification that bar or discourage many able liberal arts graduates from teaching.

Bucknell University at Lewisburg, Pennsylvania, in the center of such a rural area 60 miles north of Harrisburg, has received two grants to help carry out plans it has made for attacking both problems. One was from the Fund for the Advancement of Education and the other from the American Association for the Advancement of Science.

The grant of about \$100,000 will help Bucknell set up a direct working cooperation between its faculty members and the public schools of four surrounding rural counties. The aims are to bring the teachers up to date on subject matter, to improve their teaching methods and to experiment with new programs and teaching aids.

To start with, a few science professors will work with elementary teachers on science courses for the fourth, fifth and sixth grades, and help present these courses in the classroom. They will follow much the same procedure in the high schools. In addition they will prepare teachers to present a filmed physics course.

The professorial efforts will be supplemented by those of Bucknell students majoring in the various sciences. They too will work in the classrooms with high school teachers to help them update the content of their teaching and improve its presentation.

At the same time, the project directors, **Dr. J. Charles Jones**, chairman of the department of education, and **Wendell I. Smith**, chairman of the psychology department, will make laboratories of some of the schools. They will set up experimental programs to get practical answers to such questions as whether teaching machines would be valuable, when language instruction in these rural schools would start and whether an up-graded primary school would be worthwhile.

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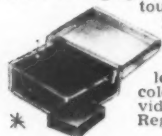


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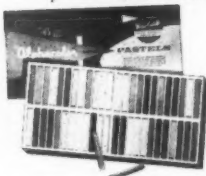
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of this cooperative program will be to interest many Bucknell science majors in teaching careers. They have proposed to a receptive State Education Department that teacher certification requirements be waived for an expected dozen Bucknell students who will be participating in the teaching experiment next year if they can pass tests in educational psychology. They must also agree to participate in follow-up studies to judge their performance as actual classroom teachers.

■ Teaching is still unattractive to top-ranking senior high school boys, if National Merit Scholarship data are representative.

Of more than 900 Merit Scholarship winners this past spring, only about 15 percent have chosen teaching as their life work. (Very few winners are still undecided about a career.) Only about eight per cent of the boys in this group give teaching as their occupational choice. This is approximately the same per cent as indicated interest in teaching when the first Merit Scholarship winners were announced in 1956. Top-ranking girls choose teaching at the rate of about 27 out of 100.

■ There is no reason why both students and teachers should not work a full day according to **Lloyd E. Blauch**, assistant commissioner for higher education, U.S. Office of Education. He suggests that the school's work be done the way the world's work is done, from nine to five.

In particular, Blauch thinks students and teachers should do all their homework at school. Too many students are at a disadvantage under the present system, he thinks, because their homes offer neither places for study nor atmosphere conducive to it. Even those who do have the facilities are subject to such distractions as TV and radio.

The longer day would give counselors a chance to get in much more work with students and the school program could be more flexible and efficient.

The reaction of a few school teachers and administrators to the Blauch suggestion, as reported in the May 10 *New York Times* was mixed. **Adele Franklin**, who directs a nine-to-five program for 2500 children of working mothers in nine New York City elementary schools, believes the longer day will come in a matter of time. She and other administrators say, however, that

additional staff, more pay, or volunteer help would be needed. Teachers object that the plan will mean more work, although Blauch contends that it will not, because teachers would do at school what they are now doing in the evenings.

■ We don't know the meaning of these data but the evidence appears to indicate that all is not well with the coming generation:

Since 1925 Pomona College of Claremont, California, has been keeping the records of physical tests administered (by the same men) to freshmen. This spring the ability scores achieved by fathers and sons who have taken the same battery of tests—chins, running jumps, 100-yard run and standing pole vault—were analyzed.

The findings, based on 24 pairs of scores, showed that more of the fathers (92 per cent) passed the tests than their sons (77 per cent) and twice as many fathers passed the total battery of tests.

■ **James B. Conant** has called for a "school-by-school academic inventory" in each state to initiate immediate improvement in American education. Given the facts in a school-by-school study of an entire state, he says, local pride and city-to-city competition will do the rest. But each state's chief school officer must provide the facts in a statewide "academic inventory". This would tell, for each school, what the graduation requirements are and reveal what courses the academically talented students are studying in each community. It would indicate how many of the more able students had taken at least seven years of mathematics and science, for example, and how many had taken two or three years of a foreign language. However, Conant warned against a rapid increase of power exercised by the state government as a means of improving the schools, and urged instead that each state "furnish the facts upon which parental action at the local level will be based".

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Key Words

(continued from page 39)

children tear strips of newspaper and apply paste to the strips, and wrap the strips around the body. The children love this activity of pasting the strips and rolling them around the structure. Allow the structure to dry, then paint and shellac.

To make paper mash, have children tear newspaper into small pieces, place in a large jar, and then soak with water for a few days. Have children knead the mash until it is fairly worked into a creamy substance. When the mash is smooth, squeeze excess water out, add flour, and mold mash into ash trays, animals, trees, fruit and vegetables. Decorated cans are popular Mother's Day gifts. Children have a thoroughly enjoyable time kneading paper mache. In fact, they are never happier than when they are in it up to their elbows. After paper mache is modeled, it must be dried, and then children may paint and shellac their pieces.

The most imperishable product of all, however, is molded into the character of the child who has the opportunity under your permissive and encouraging guidance to learn to live and work in a group, while at the same time realizing something of the meaning of his own individuality. Keep an easy, friendly approach to art. Many will be the days when creativity in the classroom will send you near the depths of despair. Try, however, to show a gentle, mild, delicate manner—and always keep in reserve one good, hearty laugh. Keep in reserve a good, hearty laugh. ■

Beautiful Line

(continued from page 9)

"So someone else can use it."

"Wonderful! Watch him, children. He's feeling for his second color. It isn't so easy *this* time because he has to remember what?"

"His first color. He's got to get one that goes well with the first."

"Good thinking! And when he's painted all he wants to with his second color what can he do?"

"Get another."

"Yes. And another—as many as he needs to paint his picture beautifully."

Freddie weaves a line next to his first color. But now the children are anx-

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ious to get going. They've seen enough. They know what is meant by "not painting anything": just working with Line and Color. They are intrigued by the air of mystery—finding one's own color. They see that anything they do will be warmly accepted.

The teacher hands Freddie a new paper to start all over with the group. She sends the children row by row to choose their colors, saying,

"This first time let's wait till we all have our colors. Then I want to tell you something."

She chants warmly: "Nobody snatching a color just because someone else wants it. Everyone waiting to find *his* color. Of course we don't want anyone to wait too long."

When all are back at their seats she says impressively,

"Children, before we start there is something we must do. We must 'connect our wires'. We'll close our eyes and pull ourselves together inside until we're all one piece. Until we get that 'all alone in the whole world' feeling. Then we won't look from side to side. We won't care who's painting next to us. We'll find our *own way* ... from deep down inside."

The teacher closes her eyes and puts her hands out front to clasp an imaginary wire. The children, all serious, do the same. Then the teacher opens her eyes and says,

"All right, begin!"

Now, quick as a flash (and this is the important part), the teacher must look for a child who has at least done something. She must hold his paper aloft and exclaim:

"Look! Look what Johnny has done! Twisting his line from side to side."

"And Tanya! Painting right next to Johnny but oh! How different!"

"And Mary! And Grant! Everyone letting his line come shooting! Shooting like what?"

"Like a jet!"

"Shooting like a jet. Think of it!"

The teacher is using the warmth of her voice to free the children. It's not a comfortable thing to do in the beginning—this letting a line come out. Think how you would feel. She continues to praise:

"Beautiful, Ray! Good, Ellen! Good, Susan!"

Now the children are going back and

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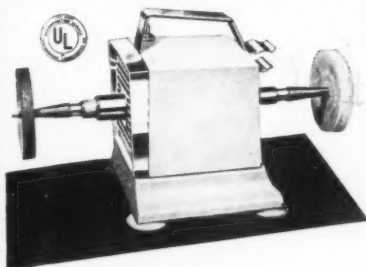
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forth exchanging their colors. With this "one table for color" the children can walk as well as sit. There is activity in the room. And it's easier for the teacher. She has only one setup of color to worry about. There's finer structuring as the children stick to one color longer, weaving it throughout the space.

"Children, let's not squeeze it up in our heads till it comes out all worried-looking. Let's just feel it onto our paper. Let it come out as easily as breathing."

We are beginning to sensitize children to color. They are indeed waiting for that mysterious feeling that will tell them which is *their* color. Later they won't trot tiresomely at the teacher's heels with, "Is my color all right?" "What color shall I use now?" Instead of telling them we'll give them recognition for discovering things.

"Children, Henry has found the black and has woven it among his other colors. My, how rich and beautiful it makes his painting! Henry, I believe you've discovered something!"

"And Patsy! See how she's put orange right next to her blue to make her colors sing! Patsy, you've discovered something."

"Tom has made his lines of different widths. That gives us a good feeling inside."

"Teddy has 'squdged' his brush making some of his lines all scratchy. Nice texture, Teddy."

"Beautiful, Sonya! See how Sonya's left little tender breathing spaces so her picture won't look all stuffed-up."

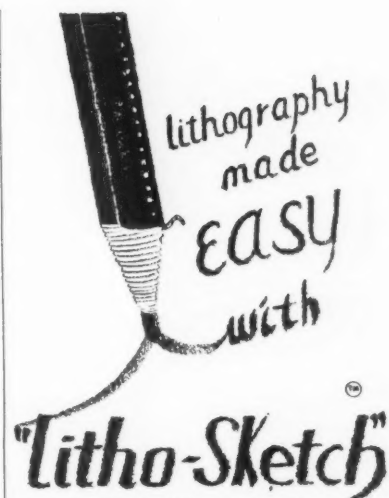
As we are quick to notice any little individual outcropping we give rise to more and greater outcropping. As we put premium on difference we get difference. It works like magic. It's as simple as that.

"Children, let's make our lines say something. Then we won't have to put one line on top of another hoping to fool people. We want to be able to see where our lines come from and where they're going."

"It's *too easy* flipping color on our paper as I see someone doing. Besides it gets on other people's paintings and on their clothes, too."

When the time is nearly over we'll give them a little warning:

"When the clock says five minutes we'll all bring up our colors. By the way,



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what should we do when our picture is
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"Let it dry."

"But what must we do first? What's
our word?"

"Stop."

"Yes. That's a promise. We won't
keep on painting just because it's fun
to paint—stuffing up all the little
what?"

"Air holes."

"Good enough."

After the paint cartons are up the
teacher exclaims lovingly in turn as
each row holds up its paintings:

"Beautiful! Everyone experimenting!
Discovering things! Beautiful! And
next time the lines will come even faster
and more beautifully when they've had
time to grow inside us while we eat
and while we sleep."

Take this Line and Color lesson and
work with it. Don't worry if you don't
know a good line from a poor one or
a good color from a bad. Don't worry
that your first lesson may have flopped
and floundered. It may take the next
time or the next before you'll feel it
begin to take hold. But each time you'll
be more comfortable and secure and
the children will reflect these feelings.

Don't worry with your head—just go
along with the children. You'll begin
to recognize the child who paints with
power and decision, whose picture says
one thing and is not a lot of little un-
related doo-dads.

You'll see when the child works with
one great dramatic sweep, filling in
with lesser sweeps, instead of painting
things all one size. You'll see when he
leaves breathing spaces. You'll feel
when his color *sings* and you'll notice
the children who know when to *stop*.

This lesson is a wonderful approach
to fine painting whether in kinder-
garten or high school. There's an
economy of effort. The children are
learning more than fine line and color
and space-filling. They are learning to
respect themselves as individuals. It's
an approach that will make itself felt
all through the day.

While we're building the children's
self-respect we're building our own.
We'll no longer feel insecure in our
children's art program. We'll feel a
surety within to judge what is best for
us and to do things our own way.

Take this lesson and love it and the
best of luck to you!

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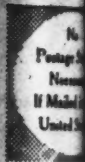
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